

**The Development of a Print Culture in South Australia
Post-WWII to 2008:
institutions, politics and personalities**

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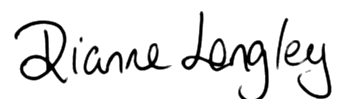
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Statement of original authorship

The work contained in this thesis has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except where due reference is made.

Dianne Clare Longley

Signature:

A handwritten signature in black ink that reads "Dianne Longley". The script is cursive and fluid, with the first name "Dianne" and last name "Longley" clearly legible.

Date: January 2, 2017

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Abstract

In this thesis, there is an investigation into the factors that contributed to the ascendancy of printmaking in South Australia in the 1960s and the development of political printmaking in the 1970s. An analysis of key individuals is contextualised within the institutional and political frameworks operating in Adelaide at this time. An important aspect of this thesis is the examination of the transition from teaching craft and trade-based print subjects to fine art printmaking courses at the South Australian School of Art (SASA), one of the oldest art schools in Australia. Some of the research was based on the SASA archival material at the University of South Australia, which included the prospectus booklets, presentation of diplomas and prizes leaflets, SASA principal's reports, and *The Advertiser* newspaper listings of students' results.

Paul Beadle and Charles Bannon were responsible for key developments in printmaking in South Australia. Beadle was a dynamic and far-sighted principal of the SASA from 1958-60. Bannon taught at St Peter's College, where he instituted a 'Bauhaus-style' education methodology in the preparatory school. When Bannon was placed in charge of high school classes, he chose German printmaker Udo Sellbach to carry on his educational methods in the preparatory school. Beadle invited Sellbach to set up a graphics studio at the SASA and Sellbach and his then wife, Karin Schepers, became leading figures in the revitalisation of fine art printmaking in South Australia.

Case studies of Charles Bannon, Barbara Hanrahan, Ann Newmarch and Olga Sankey are employed to extend the thesis narrative of printmaking education and professionalism in South Australia. In each case study, the formative years, studies, overseas travel and printmaking careers are considered in relation to their contribution to printmaking in South Australia.

Despite the outstanding achievements of printmaking in Adelaide in the 1960s and 1970s, this has been a neglected area of research. In this thesis, important new research is presented and a number of reasons are canvassed as to why there was a subsequent contraction in printmaking in South Australia, especially in relation to the national context.

Abbreviations

AC Arts	Adelaide College of the Arts
ACSA	Adelaide Central School of Art
ACCA	Australian Centre for Contemporary Art
AEAF	Australian Experimental Art Foundation (previously EAF)
AIF	Australian Imperial Forces
ANTA	Australian National Travel Association
AGNSW	Art Gallery of New South Wales
AGSA	Art Gallery of South Australia (before 1967 National Gallery of South Australia)*
AGWA	Art Gallery of Western Australia
APW	Australian Print Workshop
BPA	Bittondi Printmakers Association
CSA	Canberra School of Art
CSAC	Central School of Arts and Crafts London
CRTS	Commonwealth Rehabilitation Training Scheme
CACSA	Contemporary Art Centre of South Australia (from 1986, formerly CAS SA)
CAS SA	Contemporary Art Society of South Australia
DARF	Digital Art Research Facility
FAP	Federal Art Project
FU	Flinders University
FUAM	Flinders University Art Museum
GASSA	Graphic Arts Society of South Australia
GP	Goldfields Printmakers
GU	Griffith University
MSA	Museum of South Australia
NGA	National Gallery of Australia (before 1992 Australian National Gallery)*
NGV	National Gallery of Victoria
NASA	North Adelaide School of Art
OHH TAFE	O'Halloran Hill TAFE
PPS	Paddington Printmaking Studio
PCA	Print Council of Australia
PAM	Progressive Art Movement
RAAF	Royal Australian Air Force

RMIT	Royal Melbourne Institute of Technology University
RSASA	Royal South Australian Society of Arts
SPC	St Peter's College
SAGAS	South Australian Graphic Art Society
SALA Festival	South Australian Living Artists Festival
SAPW	South Australian Print Workshop (formerly the CAS Print Workshop)
SLSA	State Library of South Australia
SP	Sydney Printmakers
TMAG	Tasmanian Museum and Art Gallery
TSA	Tasmanian School of Art
TCAE	Torrens College of Advanced Education
UniSA	University of South Australia
WTC	Western Teachers College
WAM	Women's Art Movement

*In order to avoid confusion, these are referred to throughout by their current names and acronyms.

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The Development of a Print Culture in South Australia Post-WWII to 2008: institutions, politics and personalities

INTRODUCTION

Thesis Topic and Significance

Printmaking in South Australia flourished in the 1960s, and it is proposed in this thesis that there were several key factors that came together in South Australia at that time to create a self-assured and progressive environment in which printmaking came to national prominence. Organisations, institutions, and significant personalities are identified that contributed to this critical period of printmaking in South Australia. National attention on printmaking in South Australia peaked in the mid-1960s, with a subsequent shift to political printmaking in the mid-1970s, after which shifts in the visual art paradigm internationally and nationally towards more conceptually based sculpture, and installation, video and performance art, saw printmaking (and painting) lose their prominence.

One of the landmark events in the decline of South Australian printmaking was the 1974 exhibition *Some Recent American Art* at the Art Gallery of South Australia (AGSA), which sent fissures through the visual arts community in Adelaide. The exhibition provoked an ongoing and intense debate between Flinders University (FU) academics Professor Brian Medlin and Professor Donald Brook, which was documented in *Cultural Imperialism and the Social Responsibility of the Artist - a debate apropos of 'Some Recent American Art'* by David Dolan for the Contemporary Art Society of South Australia (CAS SA) in 1976. Other major factors, including key figures leaving South Australia between the mid-1960s and the late 1970s, and the closure of specialist print galleries and the access print workshop, also played a role. The case study printmakers, Charles Bannon, Barbara Hanrahan, Ann Newmarch and Olga Sankey, will be discussed through an appreciation of their cultural capital and how they navigated the social and cultural 'field' of their art practice.

The decline of printmaking in South Australia in recent decades can be identified in the limited exposure of significant printmakers in major exhibitions at the AGSA, the closure of galleries specialising in or showing prints, printmakers setting up their own studios due to the lack of access workshops, and absence of commercial support for a print prize exhibition in South Australia, despite the existence of numerous print

award exhibitions in other states. Possible explanations for this decline of printmaking in South Australia in recent decades are considered.

Recent years have seen very few exhibitions of contemporary printmaking and/or printmakers at the AGSA. Hanrahan, South Australia's most prominent printmaker, has not been exhibited at the AGSA although, in 1994, an exhibition of her work, *The Barbara Hanrahan memorial exhibition: a celebration of the life and work of a writer and artist who loved Adelaide*, was held at the State Library of South Australia (SLSA) as part of the *Women's Suffrage in South Australia* celebrations. The work was presented mainly in library display cases and, as the first institutional viewing of Hanrahan's prints, the presentation did not do justice to Hanrahan's stature as a significant South Australian artist with a national profile. The next institutional exhibition of Hanrahan's prints was the exhibition, *The Divided Self: The Prints of Barbara Hanrahan*, which was curated by Maria Zagala, Associate Curator, Prints, Drawings, and Photographs at the AGSA. This exhibition was held in 2007 at Carrick Hill, a period home in Springfield donated to the South Australian government by the Hayward family, and featured fifty of Hanrahan's prints from the AGSA collection. This was a substantial exhibition of Hanrahan's prints, but again, they were not exhibited at the AGSA.

The only contemporary South Australian printmaker to have a significant exhibition of her work at the AGSA is Ann Newmarch, and this occurred in 1997. *Ann Newmarch - the personal is political* was curated by Julie Robinson, then Associate Curator of Prints, Drawings and Photographs. Robinson produced a catalogue for the exhibition, which included essays by Robinson, David Hansen, Kathie Muir and Peter Ward.¹ A more recent AGSA exhibition (2011) co-curated by Robinson, now Senior Curator, Prints, Drawings and Photographs, and Elspeth Pitt, Acting Associate Curator, Prints Drawings and Photographs, featured Lidia Groblicka's prints with an accompanying tri-fold A4 catalogue with an insightful essay by Pitt.²

While there have been some monographs published on South Australian artists, there is a lack of printmakers in this category. The South Australian Living Artists Festival (SALA Festival), in conjunction with Wakefield Press and Arts SA, publishes a monograph each year to showcase the work of a South Australian visual artist. The SALA Festival monographs commenced in 2000 and have not included a printmaker to

¹ Julie Robinson, *Ann Newmarch, the personal is political* (Adelaide, SA: Art Gallery of SA, 1997).

² Elspeth Pitt, ed., "Lidia Groblicka, black + white," Art Gallery of South Australia (Adelaide: Art Gallery of South Australia, 2012).

date, although all other artforms have been represented.³ Significant South Australian artists, Fiona Hall and Hossein Valamanesh, for whom printmaking is a minor part of their practice, have had monographs written about their work and Valamanesh also featured as the SALA artist publication in 2011.⁴ Neither of these artists would profess to be principally printmakers, nor have their monographs considered their print oeuvre.

South Australian printmakers who have had books published about their work include printmaker/writer Hanrahan (1986, 1998 and 2010), printmaker/painter Franz Kempf (1969, 1991 and 2002 and 2016), printmaker/painter/master printer Bannon (1982), and Groblicka (2010). Painter/printmaker Dorrit Black was the subject of a book written by Ian North (1979), as well having a substantial exhibition catalogue written by Tracey Lock-Weir, Curator of Australian Paintings and Sculpture (2014). Brian Seidel worked mainly as a painter but did make prints during his early career in Adelaide, which is documented by Peter Quartermaine (1993).

This lack of scholarly research on South Australian printmaking is addressed in this thesis. To maintain a detailed analysis of printmaking in South Australia, this thesis is limited to comparisons with Sydney and Melbourne, as they were also important printmaking centres in the 1960s and 1970s. In this thesis, highlights are developed on significant artists who made prints in South Australia since WWII, and analysis and speculation are offered on why the printmaking scene in South Australia subsequently settled into a more contained and less prominent phase in printmaking endeavour.

³ To date the featured artists have been Annette Bezor (2000), Kathleen Petyarre and James Darling (2001), Nick Mount (2002), Ian Abdulla (2003), Deborah Paauwe (2004), Michelle Nikou (2005), Aldo Iacobelli (2006), Julie Blyfield (2007), Gerry Wedd (2008), Angela Valamanesh (2009), Khai Liew (2010), Hossein Valamanesh (2011), Mark Kimber (2012), Stephen Bowers (2013), Nicolas Folland (2014), Catherine Truman (2015).

⁴ Julie Ewington, *Fiona Hall* (Annandale NSW: Piper Press, 2005); P Carter, *Hossein Valamanesh*, Art & Australia monograph (Sydney: Craftsman House, 1996). Mary Kinghts, Ian North, and Hossein Valamanesh, *Hossein Valamanesh - Out of nothingness*, South Australian Living Artist Publications (Mile End: Wakefield Press, 2011).

Thesis Rationale with Section and Chapter Overview

The quest driving this thesis is the interrogation of the factors that contributed to the ascendancy of printmaking in South Australia in the 1960s for a brief period in the history of Australian printmaking. Adelaide enjoyed a prominent position with sophisticated institutional facilities, progressive administrators, inspiring teachers and exceptional students. This primacy was short-lived and the centre of printmaking activity later shifted to Melbourne, while the printmaking scene in Adelaide acquiesced into a more settled phase, but retained a functioning printmaking base. This thesis is divided into four sections. In part one, chapters one and two provide an overview of printmaking in South Australia pre-WWII and a review of arts organisations and migrant arrivals that fostered the creative environment in Adelaide in the 1950s and 1960s. Chapter three outlines the institutional support provided by the AGSA for printmaking in South Australia post-WWII, with particular reference to Ron Appleyard, Keeper of Prints. This chapter also examines those artists from South Australia who travelled overseas to study and brought back technical skills, as well as a greater understanding of international art movements. Publications, significant exhibitions, and print prize exhibitions are also reviewed in order to provide an understanding of the field of creativity for South Australian printmakers.

Part two is the longest section of the thesis and comprises chapters four to eleven. In chapters four and five, there is a detailed analysis of the printmaking subjects taught at the South Australian School of Art (SASA), the major educational institution in Adelaide, and one of the oldest art schools in Australia, with a long and distinguished history. These chapters examine the shift from trade-based to fine art printmaking at the SASA through archival sources located at the Mawson Lakes campus of the University of South Australia (UniSA). The archive documents include prospectus booklets, presentation of diplomas and prizes leaflets, *The Advertiser* newspaper listings of SASA students' results, and the SASA principals' annual reports. This documentation provides detailed evidence of the historic trends in South Australian printmaking, and has not previously been reviewed and analysed for research into the history of printmaking education in South Australia.

Chapter six examines a pivotal aspect of this thesis, that is, the role of Charles Bannon at St Peter's College (SPC) and his selection of Udo Sellbach, a printmaker from Germany, to take over from him when he left the preparatory school to teach in the senior school. It is proposed here that key figures came to Adelaide and, through

a confluence of personalities and institutional support at the SASA and SPC, printmaking in South Australia gained momentum and visibility, which resulted in national attention in the 1960s. The professional printmaking practice of Sellbach and his wife Karin Schepers, combined with their excellent teaching, created a dynamic and significant highpoint in the history of printmaking in South Australia. A review of institutions teaching printmaking in the 1950s and 1960s in Sydney and Melbourne in chapter seven contextualises significant events in Adelaide, including the appointment of the new principal of the SASA, Paul Beadle, and his subsequent appointment of Sellbach to set up the graphics studio. Sellbach's tenure at the SASA was brief (1960-1963), however his contribution to the increased professionalism of printmaking in a national context was extensive. Chapter eight examines the early years of printmaking teaching by Sellbach, Schepers and Jacqueline Hick.

Chapter nine surveys the staff and printmaking courses taught at the SASA after the departure of Sellbach and Schepers, the relocation of the SASA to North Adelaide in 1963, to the suburban campus at Underdale in 1979, and the subsequent relocation to the UniSA City West campus in 2005. Included in chapter nine is a brief review of other institutions in Adelaide that have taught printmaking: Adelaide College of the Arts, formerly North Adelaide School of Art (now AC Arts) since the late 1970s; and Adelaide Central School of Art (ACSA) from the early 1990s.

Part three of the thesis is comprised of four case studies in chapters twelve to fifteen: Charles Bannon, Barbara Hanrahan, Ann Newmarch and Olga Sankey. These printmakers were selected to provide different but interrelated exemplars of printmaking practice in South Australia. When read in conjunction with parts one and two, the case studies extend and amplify the narrative of printmaking education and professionalism in South Australia. In each case study, the formative years, studies, overseas travel and printmaking careers of the artist are investigated, and their significant printmaking oeuvres are described and analysed.

In part four, the decline of printmaking in Adelaide since the 1960s is considered in relation to economic and political events and the loss of significant artists and administrators from South Australia. Chapter sixteen examines economies of scale, with a comparison of Adelaide with the larger city of Melbourne where the Print Council of Australia and the Australian Print Workshop are located, as well as numerous print galleries and collective workshops. Chapter seventeen documents the

exodus of significant artists, lecturers and administrators who, in leaving Adelaide, subsequently made noteworthy contributions to art communities interstate. Shifting popularity in artforms is discussed in chapter eighteen, with mention of the attention-grabbing Skangaroovian Funk ceramic movement in Adelaide (1968-1978), as well as the *Some Recent American Art* exhibition at the AGSA (1974), which contributed to the marginalisation of printmaking and painting and the development of interest in conceptually based sculpture and video. Chapter nineteen discusses the economic downfall in 1991 when the State Bank collapsed, leaving the taxpayers of South Australia with a \$3.1 billion debt to repay. Coupled with the Australia-wide 'recession-we-had-to-have', South Australia was in poor economic shape, and this resulted in the closure of specialist print galleries and workshops.

This research makes an original contribution to the literature on Australian art, Australian printmaking, and on printmaking in general. To date, no one has tracked the development of fine art printmaking at the SASA through archival records and interviewed printmakers and artists who were actively involved in printmaking post-WWII. Interwoven throughout the thesis is a consideration of the roles of art societies, commercial and non-commercial galleries, printmaking collectives, print studios and access workshops. In this thesis, the author seeks to redress the lack of knowledge about printmaking in South Australia post-WWII. The research makes a valuable contribution to new knowledge by combining extensive primary source material, including archival records and interviews with key relevant figures, with reference to relevant secondary source publications.

Methodology

Research will be approached primarily from an empirical viewpoint with an emphasis on the collection of data from primary sources. While the production of a linear history of South Australian printmaking since WWII is not the main focus of this research, the framework will be essentially chronological. Institutional history will be reviewed, and an interpretative history of significant individual printmakers working in South Australia will be provided.

The research for this thesis was restricted to the timeframe of post-WWII until 2008 to ensure a detailed analysis of the thesis proposition. The start and end dates are not absolute and research is positioned mostly within these five decades, with the 1950s and 1960s being of particular interest.

The catalysts to research this topic were the author's thirty years of experience as a practising artist/printmaker and art educator, combined with a desire to illuminate the history of printmaking in South Australia. It is hoped that a greater appreciation of past strengths and weaknesses will provide a foundation for future examination of printmaking in South Australia. As a practising printmaker working in Adelaide from 1979 to 2014, the author's contribution to printmaking in South Australia was excluded from this thesis except where to omit that activity would compromise the historic validity of the study. To balance this omission, a biography and curriculum vitae of the author has been included in the appendices. (See Appendix 1)

Case Study Methodology

The artists selected for the case study section provide diverse examples of printmaking practices, and extend the chronological narrative of printmaking history in South Australia. Charles Bannon, chosen as an example of a non-institutional printmaker, had a deprived childhood, growing up in poverty in a single-parent household. From humble origins, he educated himself at the Mechanic's Institute Library at Bendigo and, after serving in WWII, he studied to be an art teacher through the Commonwealth Reconstruction Training Scheme and gained employment at SPC in Adelaide, one of Australia's most prestigious schools. Bannon's cultural capital was increased by his personal endeavour. His contribution to printmaking in South Australia was not his personal art practice but his visionary art educational theories, and his ability to see the 'big picture'. He was responsible for bringing the

pivotal figure of Sellbach to the SPC and was also a conduit for Sellbach's employment at the SASA.

Barbara Hanrahan (1939-1991) was chosen as a case study, despite there being more existing research into Hanrahan's work than any of the other case study artists, because her printmaking oeuvre is significant and the nature of her work is highly individual. Most printmakers pursue only one or two printmaking processes, but Hanrahan had incomparable skills in all printmaking techniques. Her exceptional technical skills provided a vehicle for the visual eccentricities of her diverse and personally iconic images, which had their origins in her religious and psychoanalytical state of mind. In terms of 'cultural capital', Hanrahan grew up in a loving family environment, but her father was absent. Like all the case study artists, Hanrahan completed tertiary study. She then travelled overseas to study in London, thus amassing 'institutionalised capital'. Her upbringing in working class Thebarton would have lowered her 'embodied capital' but she accumulated an abundance of 'objectified cultural capital' in the amazing output of works she produced until her early death at fifty-two.

Ann Newmarch (1945-) was chosen as a case study for her political and feminist print practice that facilitated a more detailed discussion of political printmaking in South Australia during the 1970s and into the 1980s. Coming from a conservative family with an accountant father, she studied art teaching at the SASA but did additional subjects, politics and philosophy, at Flinders University (FU) and her association with the main protagonist of the Progressive Art Movement, Brian Medlin, shifted her work into an expression of political issues and feminist commentaries. Like Hanrahan, Newmarch is low on 'embodied capital', but high in 'institutionalised capital'. Newmarch's political work is aimed at the working classes, and she prefers to exhibit at non-commercial galleries to avoid playing the commercial gallery game of increasing prices on her works, and to maintain her anti-bourgeois 'field' of art practice.

Olga Sankey (1950-) exemplifies an institutional printmaker who grew up in a family with a high-level of 'embodied cultural capital'. Her father and uncle studied art in Prague and were significant artists who came to Australia as migrants post-WWII. Sankey's mother was a primary school teacher and Sankey went on to gain an honours degree in English literature at Adelaide University, followed by a degree in

visual art at the SASA. She studied lithography in Italy, and was appointed to teach in the printmaking department at the SASA in 1989. From a bi-lingual migrant family, Sankey has added to her 'cultural capital' with a significant art practice and her work as a lecturer at the SASA.

Research and Data Sources

The research methodology involved investigation of primary and secondary source materials and the examination of artefacts. Most of my research sources were primary source materials that included interviews with printmakers, educators, and relevant members of the visual art community in South Australia. Interviews were conducted with lecturers and students from the SASA, AC Arts, and ACSA; those involved in printmaking workshops; a master printer; critics; and gallerists.

The secondary sources for this research included relevant books and numerous exhibition catalogues, some that are book length and other shorter publications containing an essay about the exhibition and a list of works. Books about printmaking in South Australia and Australia provided information on national trends within the research period. The main journal relating to printmaking in Australia, *Imprint* magazine, produced by the Print Council of Australia (PCA), as well as other Australian journals that occasionally or regularly feature articles on printmaking exhibitions or printmakers were reviewed for relevant source material.

The ephemera included in my research was sourced mainly from the AGSA library archive boxes and included newspaper reviews/articles, artist catalogues and invitations. The SLSA catalogue was also used to augment research sources at the AGSA library. The SASA archives at the Mawson Lakes campus of the UniSA were extensively studied to enable a solid analysis of the development of institutional printmaking at the SASA.

Whenever possible, original prints were viewed to gain an understanding of the subtle differences in print techniques and different artists' works, paying close attention to the surface texture created when the inked matrix contacted with papers of different weights and tonality. Original prints were sourced from the AGSA collection and artists' studios, otherwise reproductions in books, journals, catalogues, and on gallery websites were utilised. As a practising printmaker, the author brought to this field of study a specialist's knowledge of different printmaking techniques, which was a distinct advantage in identifying and analysing a range of printmaking techniques.

The primary data sources for this research took the form of audio interviews with significant printmakers and educators in South Australia. As many of the interviewees were senior artists, some with attendant health issues, the early years of data

collection were important to capture as much information as possible before the data was lost due to illness or death. When interviewed, John Bannon (died 2015) gave a detailed account of his father's activities at the SPC, which proved to be an invaluable contribution for this thesis. SASA printmaking lecturer Geoffrey Brown (died 2014) was also interviewed in 2008 and provided essential information about printmaking in South Australia in the 1950s and 1960s. A list of interviews is provided in the appendices. (See Appendix 2)

Secondary data sources were accessed from the National Gallery of Australia (NGA) Research Library, the ANU Libraries (Chifley, Menzies and the Art School Library), the AGSA library, the SLSA, and interstate library collections when necessary. Ephemera was sourced from the interviewees (curricula vitae, biographies, exhibition reviews, exhibition catalogues), and the archive boxes at the AGSA Library. Unfortunately, when the SASA moved from Underdale to City West in 2005, the library lost (disposed of) a large portion of the SASA's archives. To rectify the situation, the Friends of the SASA has been formed and "aims to promote the work, history, and development of the South Australian School of Art, using the outstanding expertise, experience and collegial nature of its past and present scholars and staff."⁵ The work of the Friends of the SASA, and in particular that of Dr Jenny Aland, Adjunct Research Fellow to the SASA History Project, provided a useful archive of information for cross-referencing research data on printmaking at the SASA.

⁵ "Friends of the SASA," www.friendsofsasa.com, accessed October 24, 2008. <http://www.unisa.edu.au/art/events/friends.asp>.

Literature Review

There are no major studies on South Australian printmaking dealing with work produced in the mid- to late twentieth century and into the twenty-first century, and there are very few publications on South Australian printmakers. Some books written about printmaking in Australia include information about printmaking in South Australia that has been useful, the printmaking journal *Imprint* has been a valuable resource, and so too have the archives, particularly those at the AGSA, the UniSA, and the NGA libraries. This literature review is an overview of those texts, catalogues, archives, websites and ephemera that have been most instrumental in providing crucial information for the development of this thesis topic.

Archives

The AGSA and the NGA libraries hold archive boxes of ephemera, including exhibition catalogues, newspaper articles and reviews, exhibition invitations and shelves of books. These archives, the AGSA library in particular, were useful for obtaining a large range of the archival material essential for my research. It is hard to envisage how researchers in the future will find historical material with so many exhibition invitations now being sent out as electronic mailouts rather than printed and posted to a range of institutions. Catalogues for some exhibitions are also not printed now, and are only available as a PDF download.

The AGSA annual reports and the bulletins of the National Gallery of SA (AGSA) in the AGSA library were also useful in gaining an understanding of how the AGSA provided institutional support for printmaking. The annual reports contained listings of print purchases by the Keeper of Prints Ron Appleyard. *The Bulletin* magazines had numerous articles on printmaking (mainly by Appleyard) that gave a clear picture of the contemporary and historical prints acquired for the collection, as well as articles on the AGSA printmaking exhibitions of the 1950s and 1960s.

The SASA archive, located at the Mawson Lakes Campus of the UniSA, was rich in historical material that provided information on the development of printmaking education. The prospectus booklets were used to ascertain the lecturers teaching at SASA and the courses offered by SASA throughout the 1950s to the 1970s. The “Presentation of Diplomas and Prizes” leaflets listed the students gaining awards, and *The Advertiser* newspaper each year listed the students’ results for the individual subjects they completed. The SASA principals’ Annual Reports gave more

detailed information about the school's operations, in particular the setting up of the graphics workshop in 1959-1960, information that, like the prospectus information, has not previously been used to document the development of fine art printmaking in South Australia.

Research into the history of the SPC in South Australia was central to the focus of the thesis, verifying that there was a printmaking workshop operating prior to the graphics workshop being set up at the SASA. A complete set of the *St Peter's College Magazines* at the SLSA provided useful information about key figures Bannon and Sellbach, and provided documentation on the formation of printmaking facilities at the school.

South Australian Printmaking and Printmakers

The only major text specifically dedicated to printmaking in South Australia is Alison Carroll's catalogue, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981*.⁶ In this key text, Carroll acknowledges the extensive body of research by Appleyard in his position as Keeper of Prints. This body of knowledge formed the basis for her additional research and historical interpretation. Carroll discusses the institutionalisation of the 'art' of printmaking as a major reason for its rise in importance and acceptance as a valid medium for creative expression in South Australia. She also notes that most of the early South Australian artist-printmakers were connected to art-teaching institutions.

"The Last Decades" chapter of *Graven Images* is particularly relevant to this research. Carroll documents the arrival of Sellbach and Karin Schepers, both German-born artists, who initiated a renaissance in printmaking in South Australia in the late 1950s. The 1960s saw a turning point in art education in South Australia with the realisation of the new graphic studio at the SASA that had been envisaged by Beadle. Sellbach was placed in charge, with Schepers and Hick working alongside. Carroll documented printmaking in South Australia until 1981, covering many areas which were useful for this research, including printmaking education, institutions, and with extensive reference to printmakers active in different periods.

Of the very few books written about South Australian printmakers in my research period, I found the following useful: Alison Carroll's *Barbara Hanrahan: printmaker* (1986), Neville Weston's *Franz Kempf, graphic works, 1962-1984* (1984), Rosemary Brooks' *Franz Kempf* (1991), John Neylon's *Franz Kempf - Aspects of a Journey 1947-2016* (2016), and David Dolan's *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982* (1982). A book on migrant artist Lidia Grobicka *Suburban Iconography, a Printmaker's View of Life from Poland to Australia* by Adam Dutkiewicz (2010) was a later addition to this field of publications.

Carroll's book on Hanrahan is insightful and weaves together aspects of Hanrahan's literary works with the themes of her prints. Throughout the text, Carroll demonstrates her understanding of the different techniques and methods used by past and contemporary printmakers. Of particular interest in this book is a biography

⁶ Alison Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981* (Adelaide: Art Gallery Board SA 1981).

(pages 103-105) written by Hanrahan, which provides valuable case study information, including a brief and concise overview of her life, travels, training, writing and exhibitions.

Several catalogues have been written for Hanrahan exhibitions, including *The Barbara Hanrahan memorial exhibition: a celebration of the life and work of a writer and artist who loved Adelaide* produced to celebrate women's suffrage in South Australia (1994), *Barbara Hanrahan, a Retrospective Exhibition of Prints* (1992), and *Dream Why Pretend, Works by Barbara Hanrahan 1967-1989* (1994) all contain brief essays describing prints. *Dream Why Pretend* also lists her paintings. Other books about Hanrahan's life and writing have been very useful sources of biographic information. Hanrahan wanted her diaries to be published after her death. Elaine Lindsay's severely edited book, *The Diaries of Barbara Hanrahan* (1988), portrays an unfortunate Hanrahan as a self-doubting but critical and mean-spirited human being. Hanrahan's partner, Jo Steele, stated that this was originally envisaged as a two-volume publication, which may have provided a kinder and more comprehensive overview of Hanrahan's life and work. Annette Stewart's *Barbara Hanrahan, a Biography* (2010) is a detailed overview of Hanrahan's novels. At times the text lacks clarity, and is difficult to read, with quotes from Hanrahan's fiction and her diaries interwoven into densely researched passages of prose. Stewart also provides a chronicle of Hanrahan's literary and artistic influences, and writes about the creative space Hanrahan shared with her beloved 'Jo'. In his interview with me, Steele said that Stewart worked on the manuscript for seventeen years and, when Wakefield Press came on board as publishers, he wrote seventy-eight pages of corrections, but the book was still a bad book and should be burned.⁷

Franz Kempf was a key figure in printmaking in South Australia and there have been numerous books and catalogues written about his work. These include Neville Weston's book, *Franz Kempf, graphic works, 1962-1984* (1984), Rosemary Brooks' book, *Franz Kempf*, (1991), John Neylon's book *Franz Kempf - Aspects of a Journey 1947-2016* (2016) (mentioned above) and the catalogue written to accompany a touring exhibition of his work, *Franz Kempf, Thinking on Paper 1955-2002*, with essays by Sasha Grishin, Adam Dutkiewicz, and Robert Smith (2002).⁸ Through these

⁷ "Jo Steele interviewed by Dianne Longley," ed. Dianne Longley (Adelaide, SA March 21, 2013).

⁸ Neville Weston, *Franz Kempf, graphic works 1962-1984* (Netley SA: Wakefield Press, 1984). Rosemary Brooks, *Franz Kempf* (East Roseville, NSW: Craftsman House, 1991). John Neylon and Franz Kempf, *Franz Kempf - Aspects of a Journey 1947-2016* (Adelaide: Wakefield Press, 2016). Sasha Grishin, Adam

and other catalogues and newspaper reviews, Kempf's work is well-documented. There exists a formidable body of criticism and review of Kempf's prints and paintings, exploring his personal, social, political and religious themes. Neylon's book celebrates Kempf's ninetieth birthday and formed the catalogue of an exhibition of Kempf's work at the SLSA.

David Dolan's *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982* (1982) contextualises Bannon as an Australian printmaker, however, Bannon also played a formative role in the history of printmaking in the late 1950s and the 1960s in South Australia. Dolan documents Bannon's history and his migration from 'cold and dreary' working-class Scotland to 'warm and sunny' working-class life in Bendigo.⁹ After seven years in the army and art studies in Melbourne, Bannon gained a position as art master at the SPC and achieved a number of pioneering advances in art education.

South Australian printmaker Lidia Grobicka is the subject of a book written by Adelaide writer/historian Adam Dutkiewicz, who publishes under the Moon Arrow Press imprimatur which specialises in books on émigré artists who arrived in Adelaide post-WWII. Through his publications, Dutkiewicz has endeavoured to redress the lack of recognition of Adelaide-based migrant artists in a national context. His book on Grobicka is a good resource; it has a short essay providing biographical information and also illustrates many of her prints. It celebrates her singular printmaking oeuvre of woodcut relief prints, and documents the shift from her social realist prints made in Poland to the more stylised and graphically iconic works produced in Adelaide, many of which had environmental themes.

The term 'catalogue' in the visual arts is an umbrella term used to describe a range of formats from a printed bi-fold A4 sheet with a short essay or artist statement and list of works, through to catalogues for exhibitions at major galleries or museums that are more like books and include researched essays by curators or specialist arts writers, listings of works and extensive biographical information. Robinson's catalogue for Newmarch's exhibition at the AGSA, provides excellent source material

Dutkiewicz, and R Smith, *Franz Kempf, Thinking on Paper 1955-2002* (Kent Town SA: Wakefield Press, 2002).

⁹ David Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982* (London, Sydney, Melbourne: Angus and Robertson, 1982).

for the Newmarch case study.¹⁰ Journal articles, newspaper reviews, and small, modest catalogues sourced in the archive boxes of the AGSA relating to Newmarch's numerous exhibitions at commercial and non-commercial galleries have also been useful for this study. Political prints in South Australia are discussed in Celia Dottore's catalogue essay "Mother Nature Is a Lesbian, Political Printmaking in South Australia 1970s-1980s", which provides an excellent overview of the political environment in South Australia, combined with reproductions of important political prints of the era; this was an invaluable text for the Newmarch case study.¹¹ A catalogue written by Gloria Strzelecki to accompany an exhibition of Jacqueline Hick's work at Carrick Hill was a timely publication (2013) that provided excellent material on Hick's printed works, as well as biographical information.¹² The NGA Prints+Printmaking website,¹³ the AGSA website,¹⁴ and the NGV website¹⁵ provided print collection information, biographical information on artists, and images of prints by printmakers for this research. The databases of each gallery are extensive and navigation to relevant information is very accessible.

¹⁰ Robinson, *Ann Newmarch, the personal is political*.

¹¹ Celia Dottore, "Mother Nature is a Lesbian, Political Printmaking in South Australia 1970s-1980s," ed. Flinders University Art Museum (Adelaide, SA: Flinders University, 2014).

¹² Gloria Strzelecki and Jacqueline Hick, *Jacqueline Hick - Born wise* (Kent Town: Wakefiled Press, 2013).

¹³ <http://printsandprintmaking.gov.au/>

¹⁴ <http://www.artgallery.sa.gov.au/agsa/home/Collection/index.jsp>

¹⁵ <http://www.ngv.vic.gov.au/explore/collection/>

Printmaking in Australia

Written in 1965, Brian Seidel's book *Printmaking in Australia* chronicles printmaking activity from the 1840s until the early 1960s.¹⁶ Seidel documents the arrival of European migrants to Australia post-WWII, the artists who went overseas to study, the early days of printmaking education in Australia, and international influences. Seidel's research provides a very good introduction to printmaking in Australia and probably served as a useful resource for Kempf's book *Contemporary Australian Printmakers* (1976), which provides a more detailed overview on the history of printmaking in Australia.

Kempf profiled forty-one printmakers in his book, and also included the *Directory of Australian Printmakers, 1976*, a publication edited by Lilian Wood compiled from the records of the PCA, biographical information on two hundred practising printmakers, a listing of "Student Printmakers 1971-1975", as well as an address listing for printmakers. This information gives a 'snapshot' of a very active fine art printmaking scene at the time of publication.

Sasha Grishin's book *Contemporary Australian Printmaking, an interpretative history* was a key text with a national focus and, combined with Carroll's book on printmaking in South Australia, has provided an excellent foundation of information and ideas for this thesis. Grishin documents the development of printmaking in Melbourne, Adelaide and Sydney, beginning his narrative with the assertion that Australian printmaking in the 1960s and 1970s became an exciting artform, rather than a reiteration of European or American ideas. Grishin's research provides an expanded analysis of printmaking in each state and assisted in locating South Australian printmaking in a national context. Grishin has also written numerous other books that are relevant to my research topic. His *Australian Printmaking in the 1990s: Artist printmakers 1990-1995* (1997) once again contextualises printmaking from a national perspective and demonstrates that the percentage representation of South Australia printmakers discussed is much lower (per state population) than the representation of printmakers from Victoria (per state population).¹⁷ Grishin's book *Australian art: a history* has a chapter *Licence to Print: New Printmaking* that gives a

¹⁶ Brian Seidel, *Printmaking in Australia* (Melbourne: Longmans, 1965).

¹⁷ As noted in section four, of the 157 artists chosen for the book nine were from SA and sixty were from Victoria (inclusive of artists who had prints made at workshops and educational institutions: APW, Viridian Press, Port Jackson Press, and RMIT). SA's nine printmakers approximated 5.7% of the 157 chosen when the percentage population of SA (in 2004) was 7.6%. Conversely, the sixty printmakers from Victoria approximated 38% of the 157 chosen with the percentage population of Victoria (in 2004) was 25%.

brief but inciteful overview of printmaking from the etchings produced by the Australian Paint-etchers Society to Aboriginal printmaking, highlighting printmaking developments in Melbourne, Sydney and Adelaide, and the vibrant political prints of the 1970s.¹⁸

Roger Butler has written numerous books and catalogues that have been insightful in their exposition of the nature of printmaking in relationship to other art media, as well as presenting an informed knowledge of printmaking techniques and processes. One work in particular, a catalogue produced to accompany an exhibition of the same title, *My Head as a Map*, highlights many of the issues that are relevant to this thesis topic. It gives a national perspective on printmaking in 1960 when the *First Australia Wide Graphic Art Exhibition* was held in Sydney; demonstrating that there was little support for Australian printmakers at that time. What is commonplace now was virtually non-existent then, including tuition, editioning and access studios, exhibition venues, public collections, and support organisations. Butler outlines how the situation progressed in a very short period of time.¹⁹ Butler has also been instrumental in advocating for printmaking through the Australian Print Symposia, held approximately every three years at the NGA since 1989. These events have been focussed on the content and expressive nature of the print in preference to the crafting of the work. Many of the papers presented are available on the NGA Australian Prints + Printmaking website and are a valuable resource.

Daniel Thomas, Curator of Australian Art at the AGNSW, organised the exhibition *Australian Print Survey 1963/4* that surveyed Australian printmaking in the early 1960s, and included seventy artists and eighty-seven prints.²⁰ The essay in the exhibition catalogue provided an excellent overview of printmaking in Australia at the time, and it contained useful references about printmaking in South Australia in the 1960s.

Information about the USA's Federal Art Project, when trade printing techniques transitioned into artist printmaking processes, was found in Stephen Coppel's book

¹⁸ Sasha Grishin, *Australian Art: a history* (Carlton, Victoria: The Miegunyah Press, an imprint of Melbourne University Publishing Limited, 2015). 412-429

¹⁹ Roger Butler, *My Head is a Map* (Canberra: Australian National Gallery, 1992). 10. Exhibition catalogue.

²⁰ Daniel Thomas, *Australian Print Survey 1963/4* (Sydney: Art Gallery of NSW, 1963). Exhibition catalogue.

The American Scene, Prints from Hopper to Pollock (2008), which provided a useful context for a similar shift in South Australia.²¹

²¹ Stephen Coppel, *The American Scene, Prints from Hopper to Pollock* (London: The British Museum Press, 2008).

South Australian Art and Artists

It is important to locate printmaking within the visual art community in Adelaide post-WWII. One excellent source of material is *Ivor's Art Review* (1956-60), a short-lived but fascinating perspective on the visual arts in South Australia containing numerous references to the lack of attention given to South Australian artists by interstate institutions/critics. Ivor Francis was both an artist and an art critic (for *The News* 1943-55, *Sunday Mail* 1964-74, *The Advertiser* 1974-76) and his art criticism is described by Margot Osborne in her MA thesis "Progressives And Provincialism: The role of art criticism in advocacy of modern art in Adelaide from 1940 to 1980", as being "unapologetically parochial in his advocacy of local artists, while being well informed of national and international developments".²² Francis was also a founding member of the CAS SA and he wrote an excellent publication about its formation, *CAS A Brief Review* (1976).²³ Francis's work as an artist and his contribution to South Australian visual arts is recognised in a book/catalogue by Jane Hylton, *Ivor Francis, an Adelaide Modernist, Sixty Years of Painting*²⁴ to accompany a retrospective exhibition at the AGSA in 1987.

Hylton's *Adelaide Angries: South Australian Painting of the 1940s* (1989)²⁵ is an instructive book for gaining an understanding of the tempestuous early years of modernism in Adelaide and her *South Australian women artists: paintings from the 1890s to the 1940s* (1994),²⁶ tells the story of artists working in South Australia who often paid the price for enjoying Adelaide's tranquillity, in their lack of 'presence' or recognition on the Australian art scene of their time.

Dean Bruton's book *Recollections, Contemporary Art Society of S.A. 1942-86* (1986)²⁷ is also a useful publication that presents, through interview excerpts and historical narratives, the breakaway and formation of the CAS SA, with reference to its parent organisation, the Royal South Australian Society of the Arts (RSASA). *Kalori* magazine is also useful for historical information on the RSASA.

²² Margot Osborne, "Progressives And Provincialism: The role of art criticism in advocacy of modern art in Adelaide from 1940 to 1980" (University of Adelaide, 2011).

²³ Ivor Francis, *Contemporary Art Society of Australia, (S.A.) Inc, A Brief Review Covering the Period 1942-1975*, vol. Supplement to Vol.6 No.1, CAS Broadsheet (Adelaide: Contemporary Art Society, 1976).

²⁴ Jane Hylton, *Ivor Francis, An Adelaide Modernist, sixty years of painting* (Adelaide: Art Gallery Board of South Australia, 1987).

²⁵ Jane Hylton, *Adelaide Angries: South Australian Painting of the 1940s* (Adelaide: Art Gallery Board of South Australia, 1989).

²⁶ Jane Hylton, *South Australian women artists: paintings from the 1890s to the 1940s* (Adelaide: Art Gallery Board of South Australia, 1994).

²⁷ Dean Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86* (Adelaide: Contemporary Art Centre of SA, 1986).

Dutkiewicz and Moon Arrow Press (mentioned previously) have assisted in bringing to light the contribution of migrant artists in the post-WWII Adelaide visual art community. Dutkiewicz's PhD thesis, *Raising Ghosts: Post-World War Two European Émigré and Migrant Artists and the Evolution of Abstract Painting in Australia with Special Reference to Adelaide. Ca.1950-1965* (1994)²⁸ is an in-depth re-appraisal of Australian modernism in relation to post-WWII European migrants working in the visual arts in Adelaide. Additionally, he has published numerous works on his father and uncle, Wladyslaw and Ludwik Dutkiewicz,²⁹ as well as books on Adelaide architect, Brian Claridge,³⁰ and a co-publication with Stephanie Schrapel on Jacqueline Hick for the RSASA (1994).³¹ Dutkiewicz published Stephen Mould's book on the Marek brothers, *The Birth of Love, Dusan and Voitre Marek, Artist Brothers in Czechoslovakia and Post-War Australia*, (2008)³² and Lidia Grobicka, *Suburban Iconography, A Printmaker's view of life from Poland to Australia* (2010).³³

²⁸ Adam Dutkiewicz, "Raising Ghosts: Post-World War Two European Émigré and Migrant Artists and the Evolution of Abstract painting in Australia with Special Reference to Adelaide. ca.1950-1965" (University of South Australia, 2000).

²⁹ Adam Dutkiewicz, "Wladyslaw Dutkiewicz (1918-1999): an exhibition of selected works from the last decade (1989-1999), Royal South Australian Society of Arts, 3-24 April 2005," (Adelaide: Royal South Australian Society of Arts, 2005). ———, *A Matter of Mind, An Introduction to the Art of Wladyslaw Dutkiewicz (1918-1999)* (Norwood, Adelaide: Moon Arrow Press, 2006). A Dutkiewicz, Ludwik Dutkiewicz, *Adventures in Art: Paintings, Graphics, Photographs and Films* (Norwood, Adelaide: Moon Arrow Press, 2009).

³⁰ Adam Dutkiewicz, "Brian Claridge, Architect of Light and Space," (Adelaide: Louis Laybourne Smith School of Architecture and Design, University of South Australia, 2008).

³¹ Adam Dutkiewicz and Stephanie Schrapel, "Jacqueline Hick," (Adelaide: Royal South Australian Society of Arts, 1994).

³² Stephen Mould, *The Birth of Love, Dušan and Voitre Marek, Artist brothers in Czechoslovakia and post-war Australia* (Norwood, Adelaide: Moon Arrow Press, 2008).

³³ Adam Dutkiewicz, *Lidia Grobicka, Suburban Iconography, A Printmaker's view of life from Poland to Australia* (Norwood, Adelaide: Moon Arrow Press, 2010).

Imprint and other Journals

The most important printmaking journal in Australia is *Imprint*, published by the Print Council of Australia (PCA). Other journals that include articles on printmaking (sometimes infrequently) include *Craft Arts International*, *Art Monthly Australia*, *Artlink*, *Art and Australia*, and *Art Collector*. Of these, *Craft Arts International* includes Grishin's "Profiles in Print" series of articles that provide in-depth analysis of the oeuvre of specialist printmakers.

The PCA was founded by Dr Ursula Hoff, Grahame King and Udo Sellbach in 1966 and *Imprint* was formally launched in the same year. The first issue was edited by Sellbach, who articulated the aims and objectives of the PCA and began an ongoing dialogue about the nature of an original print. Apart from minor shifts in format regarding the number of pages, font changes, introduction of colour cover/inside pages, the major shifts in *Imprint* content have been the introduction of single issue guest editors between 1990 and 1993 and the transition in 1999 to broaden *Imprint's* focus, exemplified by a new banner on the cover - "artists' books + digital art + paper art + printmaking".

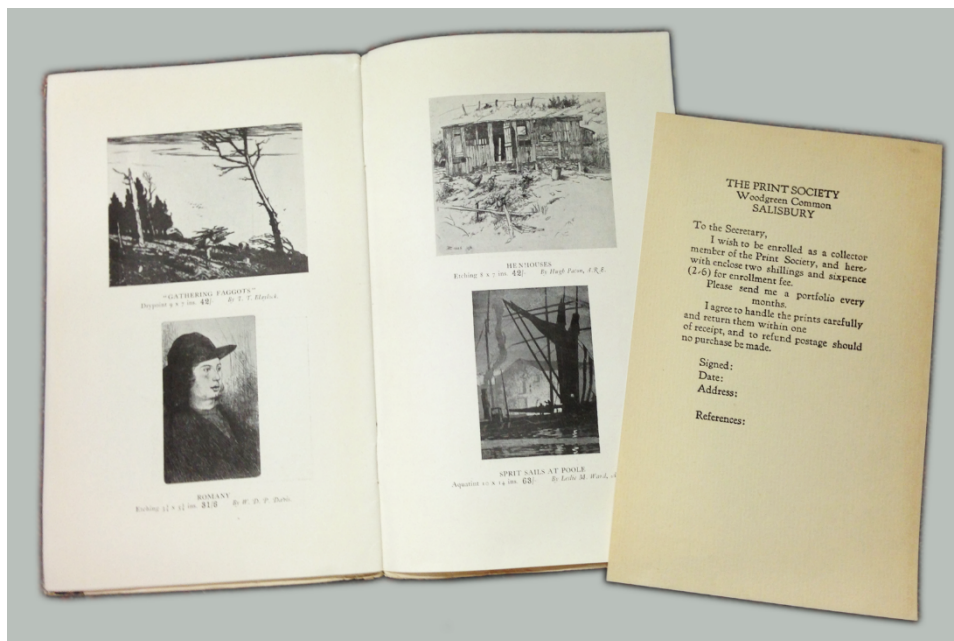
As an organisation located in Melbourne, Victoria, the PCA has always had difficulty providing a national focus. Early issues of *Imprint* featured technical articles about printmaking and articles about well-known artists and series of prints, written mainly by editor Sellbach, King, Hoff (on occasion), and Margaret Plant, who provided a more academic style of article. In 1991, a centre bi-fold "Australia in Print" was added to the *Imprint* format. It was an important inclusion because information on printmaking activity in each state was a critical move towards a more national approach. Usually a PCA committee member gathered information in their own state about exhibitions, workshops, print prizes, art school courses and lectures, and also short reviews on printmaking exhibitions. There were feature articles about printmakers in the main section of *Imprint* but the contributions of the state representatives to the "Australia in Print" section were very important in giving a profile to printmaking events and printmakers in each state, and helped create a forum for local printmakers in each state.³⁴

³⁴ *Imprint* shifted to a new format in 2016 and the "Australia in Print" section has been lost to a contemporary design focussing on larger font size and more white space. Thus there is now less content in the magazine generally.

PART ONE - Setting the Scene

Chapter 1

Printmaking pre-WWII in South Australia

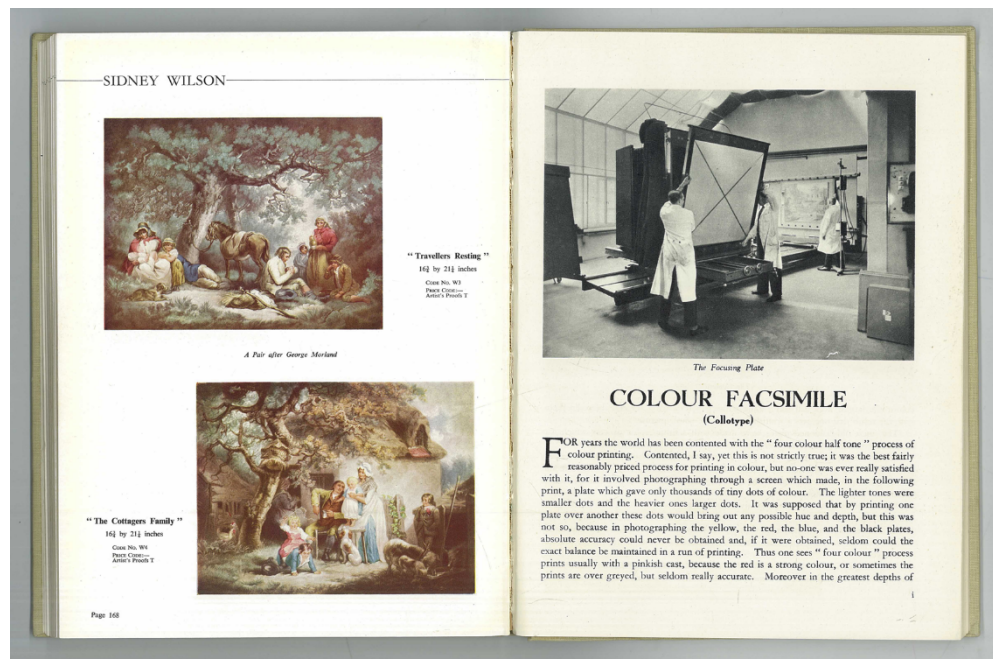


Illus 1. An example of a print subscription catalogue of black-and-white prints for sale, The Print Society, Woodgreen Common, Salisbury, England, with subscription form.

It was the Great Depression in the USA and subsequently the rest of the world that fundamentally decimated the previously buoyant sales of black-and-white etchings in Britain and Australia. The Painter-Etchers' societies had assisted in creating a large market for etchings, which people bought in thin black frames to hang in their houses. Prominent South Australian etchers received little recognition at this time from national art magazines such as *Art in Australia*, which left out South Australian activity in its summaries of printmaking events. It was only when the etching age was on the wane in the mid-1920s that Adelaide artists John Goodchild, J. C. Goodhart, Hans Heysen and Henri van Raalte were mentioned in *Art in Australia*.³⁵ British and Australian homeowners in the 1930s did not want etchings, preferring colourful works as they were more suited to modern decor. Large colour reproductions of works by Old Masters, Impressionist paintings and contemporary traditional painters were popular in the new modern home. The colour facsimiles of well-known paintings were produced using the collotype process, and sometimes as

³⁵ Alison Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981* (Adelaide: Art Gallery Board SA 1981), 30

many as seventeen plates were required to create an accurate translation of the original work of art.³⁶ Colour reproductive prints were sold through *The Homelovers* series of catalogue books.³⁷ These catalogues and the reproductive prints originated in Great Britain and were sold through overseas agents, and posted to “any British Colony, to the United States of America, to India, or to any address in Europe.”³⁸



Illus 2. The Homelovers Book: Colour Facsimiles, Mezzotint Engravings for Home Decoration, by Warren Cox, Bristol: London: Frost & Reed, 1949. pp.168, i.

The colour prints were reproductions of very traditional and conservative British and European landscapes, seascapes, and flower and animal paintings. They were promoted in *The Homelovers* catalogues as pictures that not only completed the harmony of a decorative scheme, but also added an intimate charm and character no other furnishing could provide.³⁹ Consequently, homeowners purchasing reproductive prints perceived the prints as part of their furnishing scheme and not as works of art.

³⁶ Collotype printing was a nineteenth-century printing process that was considered the finest technique for the reproduction of fine art. This process worked so well because no halftone screen was employed to break the images into dots. In this process, a plate (aluminium or glass) was coated with a light-sensitive gelatin solution and exposed to light through a photographic negative. The gelatin hardens in exposed areas and is then soaked in glycerin, which is absorbed best in the non-hardened areas. When exposed to high humidity, these areas absorb moisture and repel the greasy ink. The hardened areas accept the ink, and the plate can be used to print a few thousand copies of the positive image.

³⁷ Both the 1938 and 1949 *Homelovers* catalogues of facsimile prints are in the AGSA library, South Australia, and editions from 1938-68 are held in university and research libraries in NSW, Victoria, Queensland and Tasmania. For 30 years, these reproductive prints were sold throughout Australia.

³⁸ Reed and Frost, *The "Homelovers" Book of Etchings, Engravings and Colour Prints* (Bristol: London: Frost & Reed Ltd 23rd edition, 1938), 168

³⁹ Reed and Frost, *The Homelovers Book*, 165

The artists featured in the catalogues were mainly well-known conservative male artists who produced oil paintings and watercolours that translated well into reproductive prints. One of the few female artists featured in both the 1938 and 1949 *Homelovers* catalogues was Dame Laura Knight, an established artist who painted landscapes, and theatre and circus works.⁴⁰ Her works are held in the collections of the British Museum (mainly prints), National Portrait Gallery and Tate Gallery in London, and numerous other galleries and museums in the UK, Australia, South Africa and Canada.⁴¹ Knight was a British war artist during WWII (one of two female artists given a commission) and she became the first female artist since 1768 to become a full member of the Royal Academy in 1936.⁴² Separate to her war paintings, Knight's images are a joyful snapshot of the fleeting moment of light on water or laughter and fun at a circus.⁴³ It is worth noting that the works for sale in the *Homelovers* catalogues were clearly advertised as colour facsimiles, and the purchaser paid more for one of these reproductive prints signed by the artist, sold as 'artist's proofs', than the 'unsigned colour prints'.⁴⁴

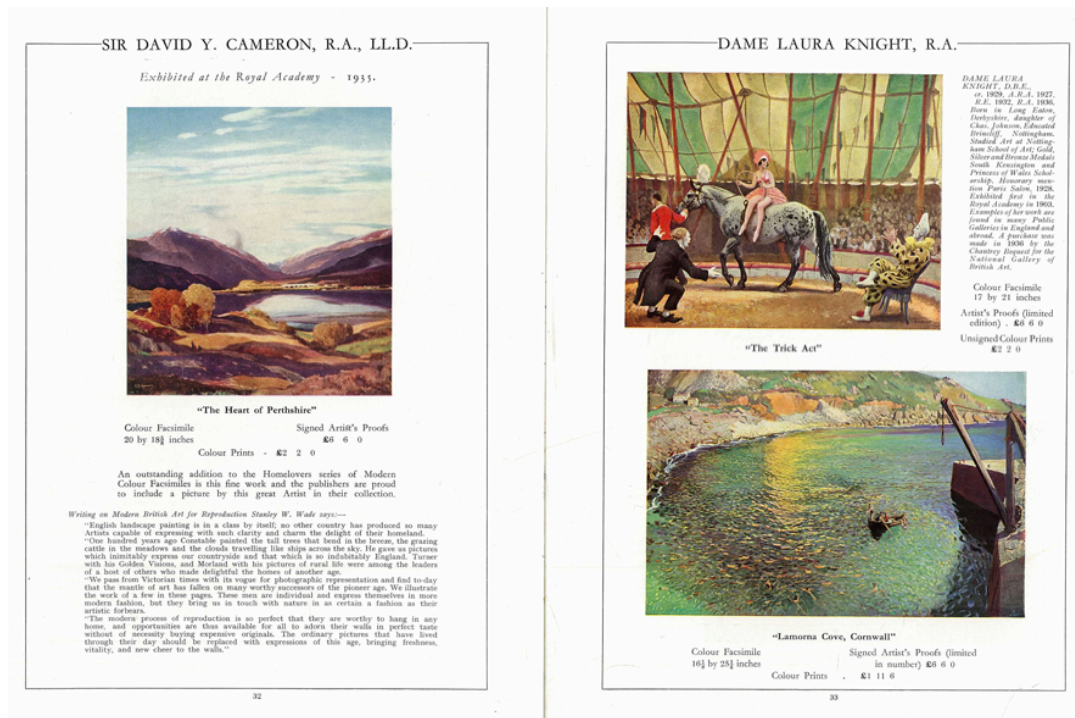
⁴⁰ In the 1949 edition of *The Homelovers Book*, there are 48 photographs of male artists (there are more biographies than photographs) and only two of female artists, Dame Laura Knight and Ethelyn Crosby Stewart.

⁴¹ James Mander, "Dame Laura Knight, The Official Website," RHCC, www.damelauraknight.com, accessed March 27, 2014. http://damelauraknight.com/public_displays.html.

⁴² Arifa Akbar, "Women at war: The female British artists who were written out of history," Independent Print Ltd, www.independent.co.uk, accessed on March 27, 2014. <http://www.independent.co.uk/arts-entertainment/art/features/women-at-war-the-female-british-artists-who-were-written-out-of-history-2264670.html>. Catherine Speck's discusses Knight's credibility as a war artist in her book *Beyond the battlefield : women artists of the two World Wars*. Knight's paintings were commissioned by the British Ministry of Information, which was responsible for publicity and propaganda during WWII. *A Balloon Site*, *Coventry* and *Ruby Loftus Screwing a Bofors Breech Ring* were both completed in 1943 and Knight negotiated a higher fee for the painting of Ruby Loftus working on engineering machinery, as she had to travel to Newport to capture the factory environment.

⁴³ The same prints by Dame Laura Knight are featured in both the 1938 and 1949 *Homelovers* catalogues.

⁴⁴ Dame Laura Knight's 'Artist's Proof (limited edition)' print *The Trick Act* in the 1938 *Homelovers* catalogue was priced at £6.60 and the 'Unsigned Colour Print' price was £2.20.



Illus 3. *The "Homelovers" Book of Etchings, Engravings and Colour Prints*, by Frost & Reed, Bristol: London: Frost & Reed Ltd 23rd edition, 1938. pp.32-33.

By contrast, a parallel Australian publication, Sydney Ure Smith's *The Home* magazine, founded in 1920, featured and promoted modern design, characterised by experimentation in composition, materials and techniques. Gradually an audience for Australian modernist design and art developed: "The magazine opened a consumer window onto the world of the smart set - an artistic, creative and social elite whose lifestyles and achievements set the standard in taste and modernity."⁴⁵ It was in private domestic spaces that modernity flowered in Australia. *The Home* magazine successfully established the visual arts as a necessary ingredient in the daily life of Australian homeowners by aligning the art of living with interior decoration, applied arts, fashion, photography, gardening, music, literature, drama, poetry and architecture. Margaret Preston's decorative modern woodcuts and paintings frequently appeared on the cover of *The Home* in the 1920s, as did works by Thea Proctor, Hera Roberts and Adrian Feint.⁴⁶

⁴⁵ Deborah Edwards and Denise Mimmocchi, *Sydney Moderns, Art for a new world* (Sydney: Art Gallery of New South Wales, 2013), 104

⁴⁶ Edwards and Mimmocchi, *Sydney Moderns*, 104

MODERNISM
has reached
AUSTRALIA

THE wave of modernism which has flooded the intellectual centres of civilised countries has penetrated Australia. It is already perceptible in its art, its music, its architecture, its household furniture and decoration, its literature, its photography and its landscape gardening.

(Left)
A modern photographic study of Miss Doris Zinkeisen, the clever designer for C. B. Cockram's revues. Study by Caxneau, The Home's special photographer.



"THE HOME" REFLECTS THE MODERN SPIRIT OF AUSTRALIA

It shows where its readers can find the latest things. It presents the world's newest ideas. It is the last word in high-class production. It has a lighthearted aestheticism which is the keynote of Modern Life, but it takes many things very seriously. It publishes the very best in stories. It searches for individuality in contributors. It investigates the latest movements in all that pertains to the household.

The Home is the one authority in Australia in matters of good taste and has come to be recognised as one of the finest journals in the world to-day. It is in a state of continual warfare with the commonplace and the drab. Subscribe now and keep your mind in the mood of the moment and make your home a fit setting for the interesting and brilliant life of this century. A subscriber to *The Home* can never be old-fashioned or ordinary.

SUBSCRIBE TO "THE HOME" THROUGH YOUR BOOKSELLER, OR WRITE TO THE PUBLISHERS, ART IN AUSTRALIA LTD., 24 BOND ST., SYDNEY

Illus 4. Advertisement for *The Home* magazine featuring Harold Caxneau's 'Miss Doris Zinkeisen', *Art in Australia*, March 1929.

Although there was a gradual acceptance of modernism in commercial and interior design and architectural work, modernism in art remained a contentious subject.⁴⁷ In 1929, Sydney Ure Smith bemoaned the fact that most Australians were appreciative of 'anything "modern"' as long as it had nothing to do with art, and criticised the trustees of the Australian state galleries for ignoring modern art.⁴⁸ Michael O'Connell wrote hopefully in the essay "The Future of Art in Relation to Interior Decoration" in 1934 that new interiors will combine utility with simplicity, and some people will be "able to dismiss from their minds such antiquated notions that oil paintings in gilt frames are the highest form of art... and that water-colours with white mounts and glass come next."⁴⁹ While modernist art movements were part of European life as early as WWI, the reception of modernism in Australia was complicated and layered. At times, there was a rapid engagement with the latest developments in modernist practices, but a common factor was the dogged institutional resistance in Australia to

⁴⁷ Ann Stephen, Andrew E. McNamara and Philip Goad, *Modernism and Australia, Documents on Art, Design and Architecture 1917-1967* (Carlton, Victoria: The Miegunyah Press, Melbourne University Publishing Ltd, 2006), 4

⁴⁸ Stephen, McNamara and Goad, *Modernism and Australia*, 5

⁴⁹ Stephen, McNamara and Goad, *Modernism and Australia*, 174

modernism in the fine arts.⁵⁰ Heather Johnson argues that there was also resistance to modernism in the commercial gallery sector. The Sydney galleries, and she names Macquarie Galleries in particular, did not “make any effort to promote modern art beyond showing occasional modern exhibitions among their more traditional ones”.⁵¹

There were numerous factors that gradually led to an acceptance of modernist works of art, initially by the cultural elites, and eventually into wider areas of society in Australia. Artists who travelled overseas returned with new modernist ideas; Dorrit Black and Grace Crowley studied with André Lhote in France and were among the artists who introduced Cubism to Australia when they returned in 1929 and 1930 respectively. Modernism in Australia coincided with a shift in thinking by artists, with artists like painter and printmaker Margaret Preston championing an ‘Australian’ style.⁵²

Fellow Australians, Ethel Spowers, Eveline Syme, George Bell and Nutter Buzacott, studied a new method of linocut printmaking with Claude Flight at the Grosvenor School of Modern Art in London, which had been established by Iain MacNab in 1925. Flight’s teaching concentrated on the cutting and printing of linoblocks to create colour prints, using a separate linoblock to print each colour as in the Japanese woodblock technique. However, unlike Japanese woodblock prints, which used a key-line or black line block to ‘snap’ the composition into life, Flight emphasised the creation of flat areas of overlapping colours that tended towards more abstract compositions. He also urged his students to capture the spirit of the times, and reflect the dynamic nature of the world changing around them; consequently, the many of the prints produced by his students featured city traffic, racing cars, trains, and modernist architecture as their subject matter.

The period between 1927 and the late 1930s encompassed important international events like the Great Depression, the rise of fascism in Europe, the Spanish Civil War, and the beginning of WWII. The majority of coloured relief prints produced in Australia (by mainly female artists) rarely addressed the widespread hardships experienced by Australian working people, as many of the artists who produced these

⁵⁰ Stephen, McNamara and Goad, *Modernism and Australia*, 6

⁵¹ Heather Johnson, *The Sydney Art Patronage System, 1890-1940* (Gray’s Point, NSW: Bungoon Technologies, 1997).

⁵² Jane Hylton, *Modern Australian Women, paintings and prints 1925-1945* (Adelaide: Art Gallery of South Australia, 2004).

prints were independently wealthy and thus not affected by the economic depression.⁵³

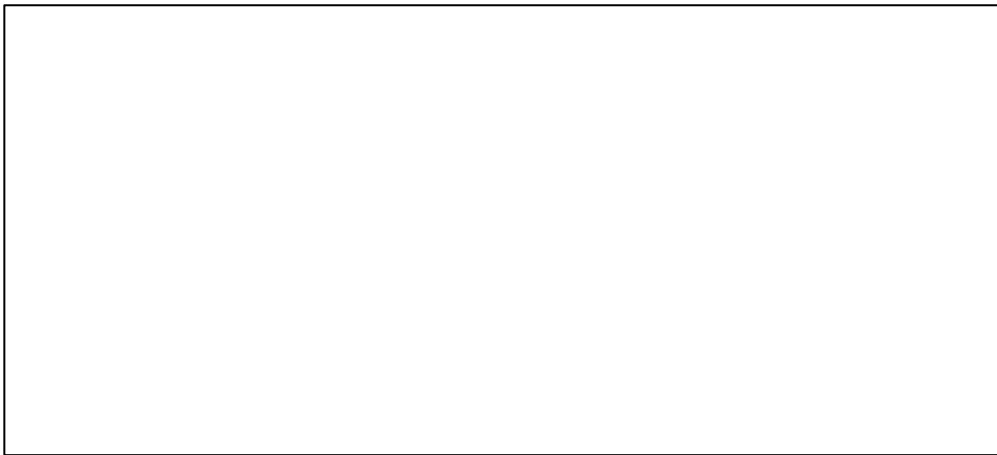


Illus 5. Ethel Spowers, *The Gust of Wind*, 1931, colour linocut from four blocks, 34 x 23 cm. **Image not reproduced owing to copyright restrictions.**

However, a few artists making relief prints at this time did create works that, if not gritty portrayals of poverty and economic hardships, managed to capture the everyday moments of working people going about their daily schedules. Spowers' subtle, delicate and rhythmically attuned linoprints *The Joke* (1932), *Special Edition*

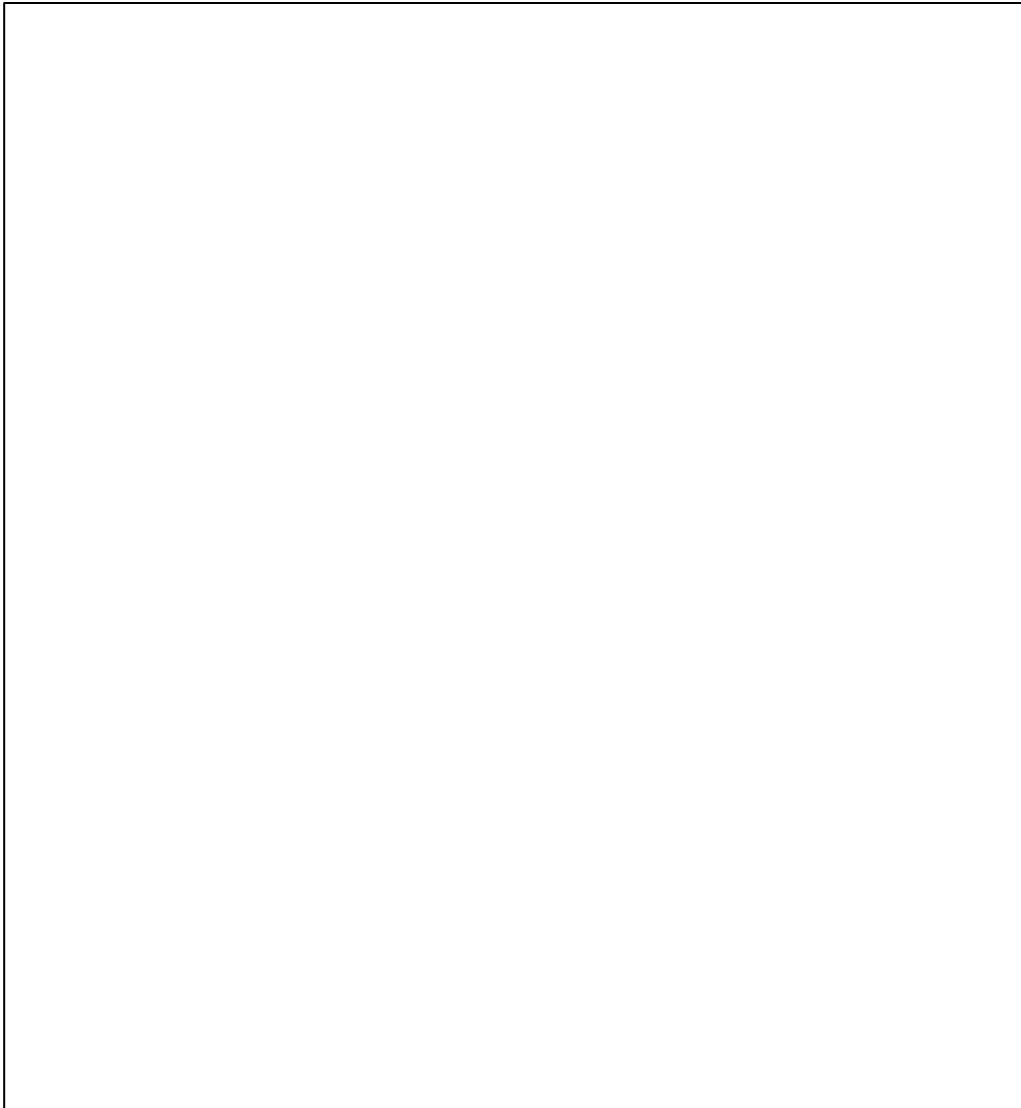
⁵³ Roger Butler, *Printed images by Australian artists 1885-1955* (Canberra, A.C.T. : National Gallery of Australia, 2007), 205

(1936) and *Gust of Wind* (1931) are keenly observed moments of people being caught by chance events that could happen to anyone. Spowers' use of colour underpins her narrative. In the linocut print *Gust of Wind* she has created a visual narrative from as few as four blocks. The figure in the foreground is trying to grab sheets of paper loosened by the wind. A figure in red with a blue umbrella and a red building are held in the middle-ground by Spowers' inclusion of the oblique and chaotic white sheets. Spowers' works show visual intelligence, as in her print *The works, Yallourn* (1933) in which men at work are overshadowed by the massive coal mining structures behind them. The palette is limited, except for the use of bright red for the endless line of coal buckets moving across the foreground and then curving backwards towards the distant processing plant.



Illus 6. Ethel Spowers, *The works, Yallourn*, 1933, colour linocut from seven blocks, 15.7 x 34.8 cm. **Image not reproduced owing to copyright restrictions.**

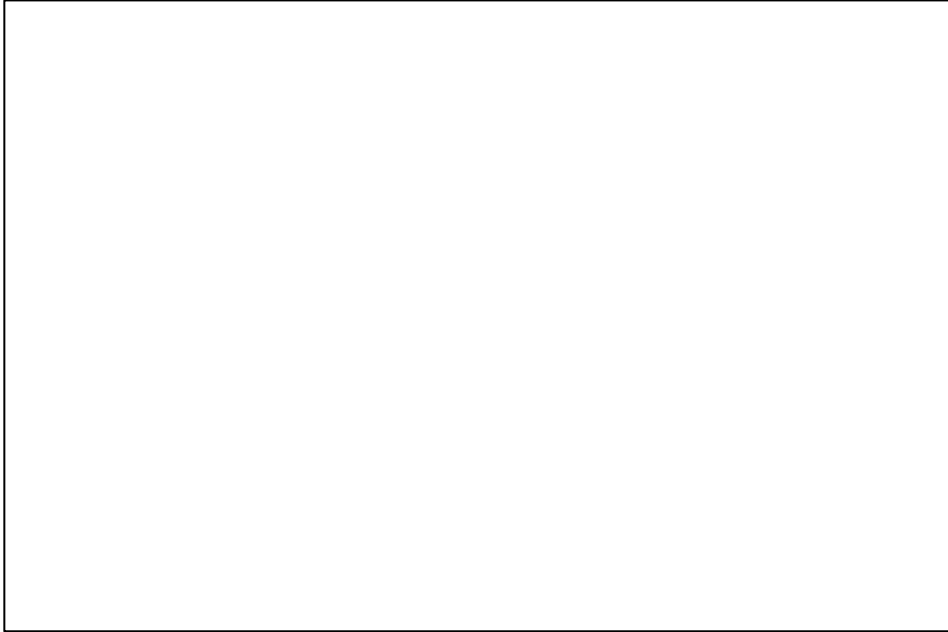
Another disciple of Flight, South Australian artist Dorrit Black, captures stylised figures in oblique and abstracted compositional spaces in her Matisse-inspired print *Music* (1927-1928). Printed from no fewer than five blocks, Black has succeeded in creating a liveness of movement of the mustard-ochre coloured asymmetrical figures, and a degree of separation of the figures from the densely choreographed background. Black was originally from Adelaide and, after studies in Sydney and then in Britain and France, she lived and exhibited in Sydney, showing with Roy de Maistre, Roland Wakelin and Grace Crowley. She returned to Adelaide in 1935 to care for her ailing mother and was an active participant in the local art scene as the vice-chairman of the first council of the CAS SA.



Illus 7. Dorrit Black, *Music*, 1927-28, linocut, 24 x 21.4 cm. Collection NGA. **Image not reproduced owing to copyright restrictions.**

Black made linoblock prints in the UK, Sydney and Adelaide between 1927 and 1951, and although many of these prints (and her paintings) were still life and landscape compositions, she sometimes chose her subject matter from everyday events. Her linocut print *The Footballers* (c.1933) celebrates working class recreation, *The wool quilt makers* (c.1941) shows women working together to make quilts for the war effort, and in *The Lawn Mower* (c.1932) she depicts a woman (perhaps herself) working hard pushing a lawn mower. One of Black's most austere prints is her linoblock print *Naval Funeral* (c.1949), printed in dour, muted colours from four or five blocks, with diagonal lines of sailors in formation saluting their lost mates. The rows of sailors and rows of crosses provide an aura of stillness that permeates the image; even the priest and the mourners are motionless in their grief for a lost and

damaged humanity. Some of the prints by Black and Spowers were considered to be “the most advanced and accomplished prints executed in Australia at this time.”⁵⁴

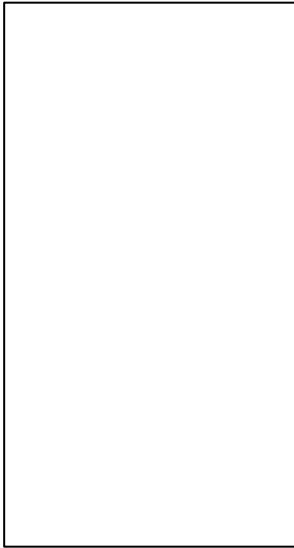


Illus 8. Dorrit Black, *Naval Funeral*, c.1949, colour linocut, 16 x 24.2 cm.
Image not reproduced owing to copyright restrictions.

John Dowie was a South Australian artist who created prints with a more overt social conscience than those by female artists of this time. Dowie published work in the Adelaide University Union journal *Phoenix* in the 1930s.⁵⁵ *Madonna*, which was reproduced in *Phoenix* in 1935, is a powerful black-and-white linocut made in the wake of the Depression portraying a dejected and over-tired mother smoking a cigarette while breast-feeding her baby. This heartfelt portrayal is cut with deft assured strokes; the woman and her baby are silhouetted against a dark sky with rays of light bringing forth another day of hopelessness and loss.

⁵⁴ Ian North, *The Art of Dorrit Black* (Artarmon: Macmillan & Art Gallery of South Australia, 1979), 64

⁵⁵ Staff Writer, "John Dowie, Biography," Design & Art Online, www.daa.org.au, accessed on March 27, 2014. <https://www.daa.org.au/bio/john-dowie/biography/>.



Illus 9. John Dowie, *Madonna*, c.1935, linocut, reproduced in *Phoenix*, 1935, p.12 14.8 x 7.7 cm (reproduced image). Image not reproduced owing to copyright restrictions.

South Australian printmaking from the mid-1930s to the 1950s had very little national impact. Although Black was a significant South Australian artist with exhibitions of her work at the AGSA in 1975 and 2014, unlike Preston, she remains relatively unknown “in the art capitals of Melbourne, Sydney and Canberra” and has only a local state reputation.⁵⁶ As will be discussed later, it was not until the late 1950s and early 1960s that South Australia gained a national profile as printmaking became the medium that artists and students wanted to explore.

⁵⁶ Sasha Grishin, "Dorrit Black review: a rare chance to see one of Australia's hidden art gems," *The Sydney Morning Herald*, accessed on May 30, 2016. <http://www.smh.com.au/entertainment/art-and-design/dorrit-black-review-a-rare-chance-to-see-one-of-australias-hidden-art-gems-20140620-zs9an.html>. North's 1975 exhibiton of Black's work toured to Sydney, Newcastle and Melbourne but the 2014 exhibition curated by Tracey Lock-Weir unfortunately did not tour.



Illus 10. Poster for a Federal Art Project forum in New York City c.1936-41. Image not reproduced owing to copyright restrictions.

During the 1940s as printmaking in South Australia (and in Australia generally) experienced a decline in the market for black-and-white etchings, and modernist relief linocuts infiltrated the conservative market, the commercial printing processes of lithography and screenprinting received a boost in the USA and these printing processes were used to produce fine art prints. After the Depression, the USA funded the Federal Art Project (FAP) from 1935 to 1943, whereby artists were encouraged to produce works that were socially meaningful. As most artists were affected by the Depression, they produced works that highlighted the hardships and economic realities facing most working Americans.⁵⁷ The FAP was instrumental in the revitalisation of printmaking in the USA and a huge number of prints were made at these workshops. Many of the works were gritty and confronting, and the main

⁵⁷ Coppel's book *The American Scene, Prints from Hopper to Pollock* gives a detailed account of the Federal Art Project in the USA. In 1933, President Franklin D. Roosevelt initiated several programs for the relief of unemployment across America. The Works Progress Administration (WPA) and a sub-division called the FAP were set up in 1935 and ran until June 1943. The estimated cost of running the FAP was about thirty-five million dollars and just over 5000 artists were employed in the program. A graphic arts division was set up in New York City in 1936 and other graphics workshops were set up in California, Connecticut, Florida, Maryland, Michigan, Ohio and Pennsylvania. A huge number of prints were made at these workshops. Artists were paid a modest wage and produced prints in small editions, with three impressions of each print being retained by the artist. The federal government placed these prints in hospitals, schools, libraries and courthouses to demonstrate the public benefit of its scheme. Stephen Coppel, "From Ashcan to Pollock: American Prints 1905-1960" in Stephen Coppel, *The American Scene, Prints from Hopper to Pollock*, (London: The British Museum Press, 2008), 25-27

themes that emerged were of urban and rural poverty, the plight of the African American, and the working conditions in the Pennsylvanian mines.

Colour lithography became available to artists at the FAP in New York City in 1937, with tuition from Gustave von Groschwitz and technical assistance from Russell Limbach. This was the first time that artists could readily make colour lithographs, a demanding printing technique requiring multiple stones. Previously, artists could only make lithographs by paying trade lithographers to print their work, and this was expensive. Leonard Pytlak, Jacob Kainen and Stuart Davis were the most notable among the many FAP artists to make colour lithographs.

From the 1930s to the 1950s, lithography was mainly a commercial activity in both Australia and Britain, with the London Transport posters providing prototypes for the Australian National Travel Association who, in conjunction with the state government railways, supported poster design and production of colour lithographs.⁵⁸ The London Underground Railways posters, with modernist images by leading commercial artists such as Edward McKnight Kauffer and Graham Sutherland, moved into public spaces, especially the underground stations.⁵⁹ Frank Pick, head of publicity for the London Underground, had a keen eye for commissioning talented artists and was largely responsible for bringing modernist art to an unsuspecting public as they travelled on their daily journeys. Kauffer had been influenced by the *Armory Show* in Chicago in 1913,⁶⁰ where he saw modernist paintings by Duchamp, Cézanne, Picasso, Gauguin, Matisse, Van Gogh and Kandinsky. Then, when travelling through Munich, he noticed that poster art was recognised as an artform, with Ludwik Hohlwein's⁶¹ poster work demonstrating how typography could be successfully incorporated into design.

Kauffer's remarkable poster, designed for Pick, *Winter Sales are best reached by the Underground*, combines his early influences of Vorticism and an interest in Japanese woodcuts.⁶² The London Transport posters were printed as commercial lithographic

⁵⁸ Butler, *Printed images*, 143

⁵⁹ Michael Levey, *London Transport Posters* (Oxford, London: Phaidon, London Transport, 1976). np

⁶⁰ The Armory Show (or International Exposition of Modern Art) was hosted by the Art Institute of Chicago and, like many early modernist exhibitions, provoked controversy, but also laid the foundations for avant-garde art in modern painting, sculpture and architecture. "Armory show of 1913", Encyclopedia of Chicago, accessed on November 19, 2013. <http://www.encyclopedia.chicagohistory.org/pages/70.html>

⁶¹ Ludwik Hohlwein (1874-1949) was the first professional German poster artist and graphic designer. He worked mainly in Munich. "Ludwig Hohlwein", www.fulltable.com, accessed on November 19, 2013. <http://www.fulltable.com/VTS/aoi/h/hohlwein/h.htm>

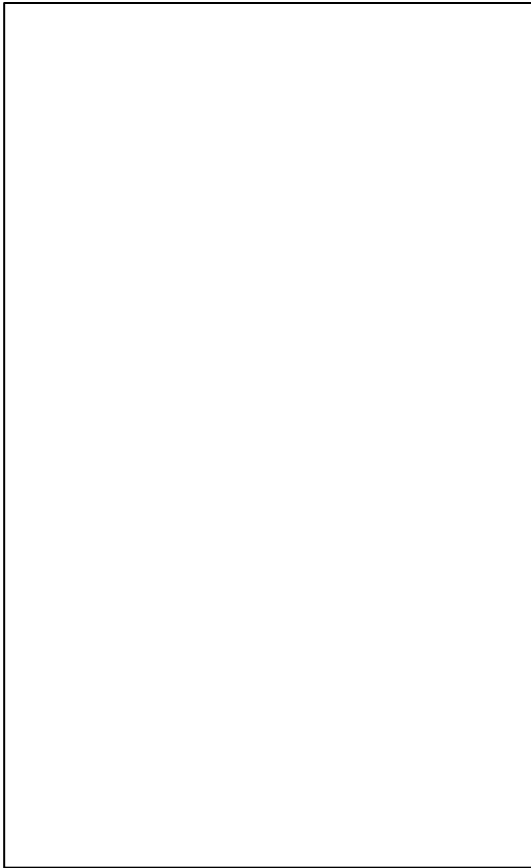
⁶² "Edward McKnight Kauffer, Poster Artist and Graphic Designer (1890-1954)," Design Museum & British Council" Design Museum, accessed on August 27, 2013. <http://designmuseum.org/design/page74546>.

reproductions, with the artist's designs translated into print form by specialist lithographers.⁶³ These colourful and stylistically sophisticated posters were available for purchase by the public, "making them one of the cheapest forms of modern art available."⁶⁴

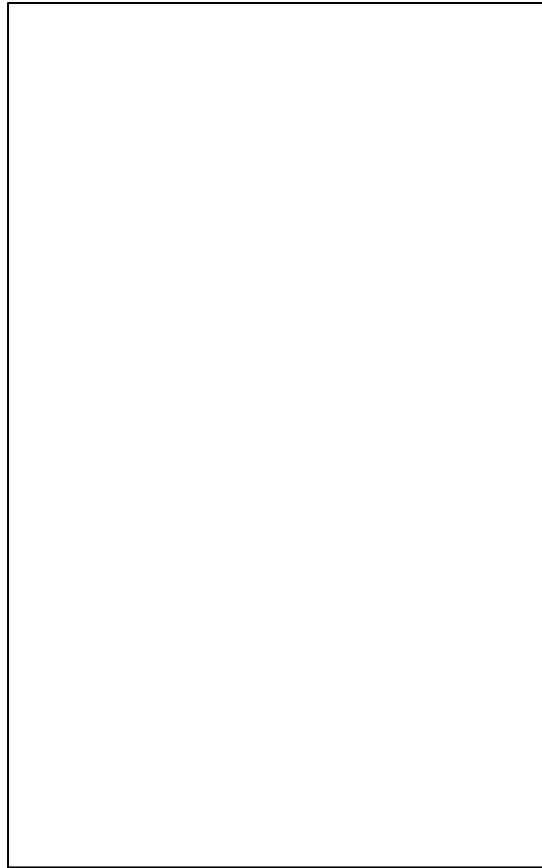
Graham Sutherland's 1938 lithograph, *Go out into the Country*, is a whimsical encouragement to leave the stresses of work behind and escape to the country, the newspaper cutting paper-clipped in the bottom left corner reads "...Go into the country now. Do not wait for Easter. It may be snowing. Do not wait for August. It will probably be raining." The print has wonderful, strong graphic elements combined with clever copywriting. Canadian artist Sybil Andrews and English artist Cyril Power, two of Flight's most successful students, were also commissioned by Pick to produce designs for the railways, and under the pseudonym 'Andrew-Power' they made seven designs between 1929 and 1937.

⁶³ Levey, *London Transport Posters*. np

⁶⁴ Samuel Gordon and Nicola Penny, *The Cutting Edge of Modernity, Linocuts of the Grosvenor School* (Aldershot, Hampshire: Lund Humphries, 2002), 30



Illus 11. Edward McKinght Kauffer, *Winter Sales are best reached by Underground*, 1922 lithograph, 101.6 x 63.5 cm. Image not reproduced owing to copyright restrictions.

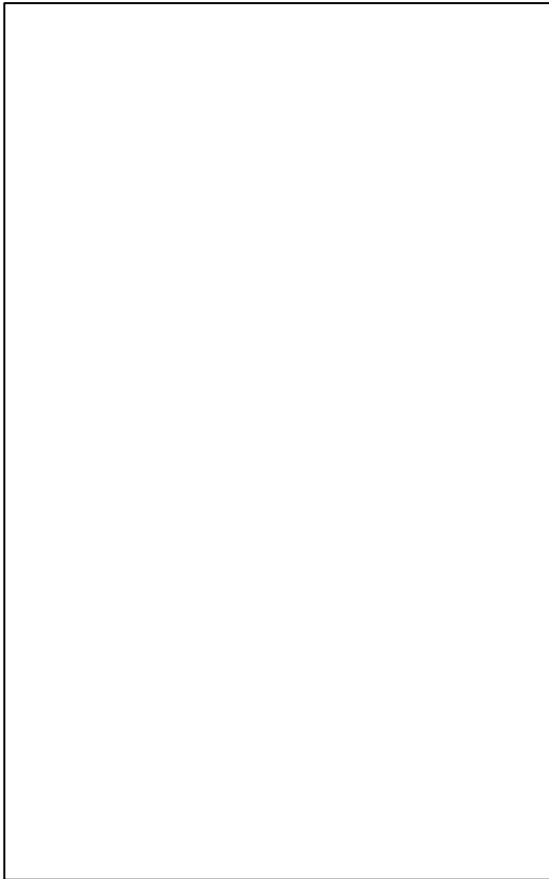


Illus 12. Graham Sutherland, *Go out into the Country*, 1938, lithograph, 101.6 x 63.5 cm. Image not reproduced owing to copyright restrictions.

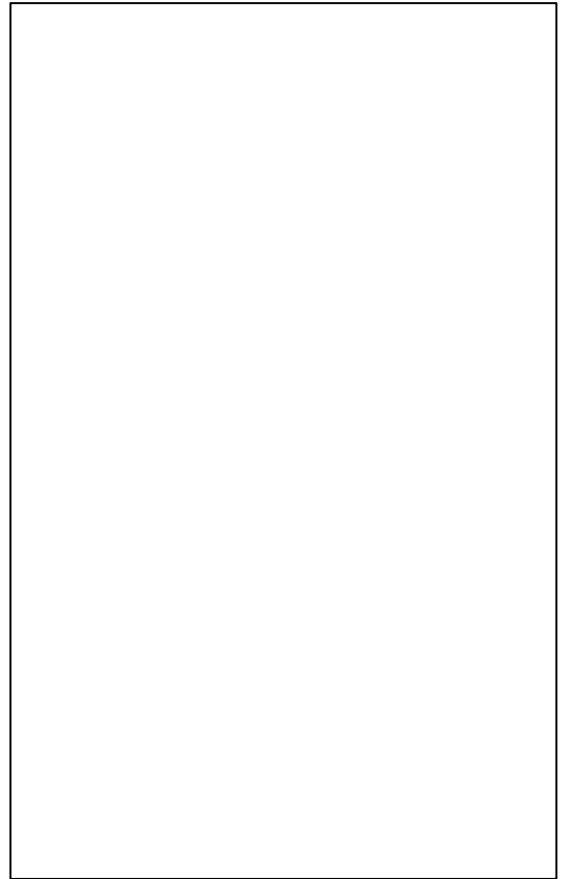
In Australia, the Australian National Travel Association (ANTA) was established in 1929 to promote Australia as an international travel destination and to produce posters which advertised the charms of specific locations to attract local and national travellers. Well-known South Australian artists John Goodchild and Frederick Millward Grey created posters for ANTA in the 1930s.⁶⁵ Goodchild was principal of SASA between 1940 and 1945 and Grey followed him from 1945 to 1956. Both artists had skills in printmaking, and their commercially produced lithographs demonstrate how artists can transform a photograph or series of photographs into a strikingly colourful poster image, printed in a series of layers of flat colours.

⁶⁵ "Follow the Sun, Australian Travel Posters 1930s-1950s," National Library of Australia, accessed on January 15, 2014. <http://pandora.nla.gov.au/pan/36385/20030707-0000/www.nla.gov.au/exhibitions/sun/posters.html>.

Neither Goodchild nor Grey worked in the modernist idiom and their Australian posters were more representational than the British posters of the 1930s. They employed vibrant colour schemes and beautifully stylised compositions to attract the attention of people while they were using public transport or flicking through magazines. Both Goodchild and Grey also made black-and-white lithographs; examples in the AGSA include Goodchild's *Evening Holland* (1928) and Grey's *Opossums* (c.1937). They would have worked with trade lithographers to make these prints. Lithography in South Australia remained mainly trade-based until after WWII when it was investigated by individual artists as an expressive printmaking process.



Illus 13. John Goodchild, *South Australia's Winter Sunland*, 1930s, lithograph, 101 x 63 cm. Adelaide Government Publicity and Tourist Bureau. Image not reproduced owing to copyright restrictions.



Illus 14. Frederick Millward Grey, *South Australia, Morialta*, 1930s, lithograph, 101 x 63 cm. Adelaide Government Publicity and Tourist Bureau. Image not reproduced owing to copyright restrictions.

Screenprinting was also freed from its commercial shackles in the USA through the FAP but, prior to this, screenprints, like lithographs, were produced with commercial printers. South Australian artist Ivor Francis worked with trade printers to produce two screenprints for the SASA magazine *The Forerunner* in 1931. Francis had studied with *The Forerunner* editor, Mary Packer Harris, at the SASA. Francis' prints titled *Tornado* and *Speed* were printed by the Printers' Trade School using a special method that required the use of twelve or fourteen screens.⁶⁶ They are very sophisticated screenprints for the early 1930s, with modernist compositions and bright, almost luminous, colour combinations. The white slivers between some of the colours where the screened layers do not match exactly are 'imperfections' which give the print a more dimensional quality and emphasise the hand-printed nature of the process at this time. The prints also employed a halftone screen, which was innovative for that time in screenprinting, as halftone screens only came into commercial use in the late nineteenth century when newspaper printers began to include photographs in their newspapers. Halftone screens were first used by Fox Talbot in his pioneering research into the photogravure process in the 1850s. The use of such a fine halftone screen in Francis' *Tornado* screenprint to create a gradient of tone is remarkable, considering that at this time most trade screenprinting was focused on commercial labels and signs.

⁶⁶ Jane Hylton, *Ivor Francis, An Adelaide Modernist, sixty years of painting* (Adelaide: Art Gallery Board of South Australia, 1987), 10



Illus 15. Ivor Francis, *Tornado*, 1931, colour screenprint on paper, 20 x 16 cm.



Illus 16. Ivor Francis, detail, *Tornado*, 1931, showing gradient halftone.

It was some years later, in 1938, that Anthony Velonis persuaded the FAP to establish a silk screen unit to teach screenprinting to visual artists. In the same year, he wrote the first screenprinting booklet for artists titled *Technical Problems of the Artist - Technique of the Silk Screen Process*. Carl Zigrosser, appointed Curator of Prints at the Philadelphia Museum of Art in 1941, noted the growing popularity of screenprinting with artists: “The new medium is barely three years old. With the active interest displayed in it by the artists, and the momentum it has gathered in exhibitions and with the public, it seems hardly likely that serigraphy is a flash in the pan. It is an American contribution to the progress of the graphic arts.”⁶⁷

A pioneering screenprint artist in Victoria was Alan Sumner, who painted, created stained glass designs, and also taught in Melbourne. He worked extremely hard to make his first screenprints, with materials and equipment that was difficult to procure in the 1940s. Without manuals or books to assist him, he sought help from his friend, Jack Rule, a commercial printer, who assisted him to make a screen and get started. Rule had shown him two American screenprints by Ernest Hopf and F. Wynn

⁶⁷ Coppel, *The American Scene*, 27-28

Graham that had been presented to the NGV in 1942.⁶⁸ Sumner's tenacious efforts at creating his own inks and resists and mastering the screenprint process in total isolation were rewarded with an extremely successful exhibition of his prints at Georges Gallery in Melbourne in 1946.

Unfortunately, Sumner's next exhibition of screenprints in 1948 was a commercial failure and a disillusioned Sumner did not return to screenprinting.⁶⁹ His prints are compositionally lively and engaging, with the best of them employing a more limited colour palette. It is surprising that Sumner's exhibition in 1948 was such a financial disappointment because many of the prints have a pleasing luminous quality, which is difficult to maintain when printing numerous layers of ink. Sumner believed that his screenprint *Cabbage Patch* from 1947 was his most successful print. It is an excellent example of his work, with the glowing fields contrasted by the dark trees and distant hills, and an unusually pale and painterly sky hovering in the background.⁷⁰



Illus 17. Alan Sumner, *Cabbage Patch*, 1947, screenprint, 36.8 x 43.5 cm. Image not reproduced owing to copyright restrictions.

⁶⁸ Roger Butler, *Alan Sumner screenprints : a catalogue raisonne* (Hawthorn, Vic.: Eastgate Gallery, 1993), 10

⁶⁹ Sasha Grishin, *Contemporary Australian Printmaking, an interpretative history* (Roseville East NSW: Craftsman House, 1994), 62

⁷⁰ James Gleeson, "James Gleeson Interviews: Alan Sumner," National Gallery of Australia, accessed on August 31, 2013. <http://nga.gov.au/Research/Gleeson/artists/Sumner.cfm>.

It was not until the 1970s in Australia that screenprinting was actively investigated by visual artists for printing political posters. Ann Newmarch, Robert Boynes, Mandy Martin, Pamela Harris and Andrew Hill all produced political screenprints. The Ann Newmarch case study in part three of this thesis provides a detailed account of political printmaking in South Australia in the 1970s. Several artists, including Barbara Hanrahan, Alun Leach-Jones, Robert Grieve, Bill Meyer, Basil Hadley and Janet Dawson, also made screenprints as fine art prints during this time.

Chapter 2

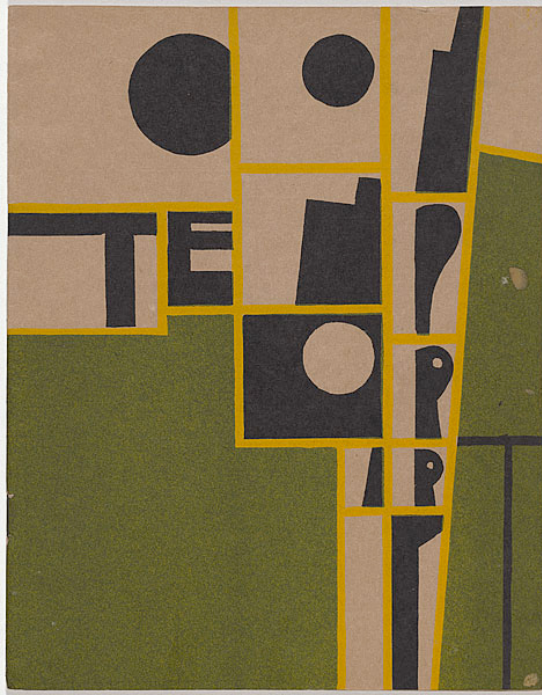
The Contemporary Art Society of South Australia, the South Australian School of Art and St Peter's College - Intersections

During the late 1930s and early 1940s, artists in Australia were becoming more politically active. They wanted to formalise their opposition to the war and to the largely conservative mindset in the community who believed in Britain as the 'Mother Country'. During WWII, artists struggled to buy materials for their work and, even though the nation was at war, this was a period of artistic inventiveness. Art historian Christopher Heathcote notes: "Nursed by the mercurial Contemporary Art Society, and the associated *Angry Penguins* magazine, visual art had positively thrived in Melbourne, Sydney and Adelaide between 1939 and 1945."⁷¹ John Reed helped found the Contemporary Art Society of Australia in 1938, and Max Harris published *Angry Penguins* in Adelaide in 1940. Harris saw South Australia as different from Melbourne and Sydney - due to its smaller size, there was greater cross-fertilisation of painters, poets, musicians, and avant-garde political ideologues within a small interacting community.⁷² The founders and committee members of the CAS SA comprised mainly painters, but some of the original committee members,⁷³ such as Dorrit Black, Ivor Francis, Jacqueline Hick and Douglas Roberts, also made prints.

⁷¹ Christopher Heathcote, *A quiet revolution, The Rise of Australian Art 1946-1968* (Melbourne: The Text Publishing Company, 1995), 3

⁷² Jane Hylton, *Adelaide Angries: South Australian Painting of the 1940s* (Adelaide: Art Gallery Board of South Australia, 1989), 8

⁷³ Ivor Francis, *Contemporary Art Society of Australia, (S.A.) Inc, A Brief Review Covering the Period 1942-1975*, vol. Supplement to Vol.6 No.1, CAS Broadsheet (Adelaide: Contemporary Art Society, 1976), 2. Chairman: David Dallwitz, Vice-Chairman: Dorrit Black, Secretary: Max Harris, Treasurer: Joan Dallwitz, and Committee: Shirley Adams, Vik Adolfsson, Ivor Francis, Jacqueline Hick, Douglas Roberts, Ruth Tuck.



Illus 18. Douglas Roberts, catalogue cover, First Exposition - Royal South Australian Society of Arts Associate Contemporary Group, 1942, linocut, 24.4 x 19.2 cm.

The CAS SA was formed by members of the RSASA Associate Contemporary Group of artists who believed that their modernist works were not given equal opportunities to be selected for the RSASA twice-yearly (Spring and Autumn) members' exhibitions. These artists tried to work from within the RSASA to have exhibitions of contemporary art, but the society resisted. Finally, this group of artists felt that they needed to form a Contemporary Art Society aimed at gaining more opportunities to exhibit interstate, attracting greater support from interstate artists for exhibitions in Adelaide, and improving art standards.⁷⁴ The breakaway group worked hard to keep communications with the RSASA diplomatic, since the only exhibiting venue in Adelaide at that time was the RSASA gallery. Adelaide artists who exhibited in the early CAS SA exhibitions included David Dallwitz, Ivor Francis, Jacqueline Hick, Shirley Keene, Douglas Roberts, Jeffrey Smart, Ruth Tuck, Mary P. Harris and Dorrit Black.

The exhibition *First Exposition - Royal SA Society of Arts Associate Contemporary Group* in July 1942 was well organised, and the group printed a catalogue with a

⁷⁴ Francis, *Contemporary Art Society*, 3-5

linocut print by Doug Roberts on the cover.⁷⁵ The three-colour linocut print by Roberts was carved into three pieces of lino, but these were probably mounted 'type-high' and printed letterpress, which was the commercial printing process available at this time. The modernist, typographic linocut cover, in Ivor Francis' opinion, gave the catalogue a 'sumptuous' quality, "the like of which had never been seen before... and it sold out at a handsome profit."⁷⁶ The catalogue also included a call for an "art that was a true expression of Australia as a nation, no longer looking to a conservative Britain for guidance."⁷⁷

The participants in the *First Exposition* exhibition considered it an immensely successful event, but the exhibition provoked dissent from the public and divisions within the RSASA.⁷⁸ There was further public and RSASA dissent with the *Anti-Fascist Exhibition* attracting negative criticism from the Adelaide press. On a positive note, Jacqueline Hick's painting *Landscape* (1943) was purchased from this exhibition by the AGSA and "was the first painting by a South Australian modernist to enter the Gallery's collection."⁷⁹

The Adelaide art establishment remained opposed to modern art but, by the mid-1940s, it was generally accepted that the CAS SA was part of the art community. Many members of the CAS SA retained membership of the RSASA to ensure that they had greater opportunities to exhibit their works. A 1953 Print and Drawing Exhibition catalogue for the RSASA lists the office bearers, with Millward Grey listed as president (1953-1956) - Millward Grey was also the principal of the SASA at that time. Two of the vice-presidents, Ivor Francis and Doug Roberts, were instigators of the breakaway CAS SA group and Ivor Francis was president of the CAS SA in 1944 and 1947; Charles Bannon was on the RSASA council (1953, 1955-1956) and honorary auditor (1957-1958) and president of the CAS SA in 1950. Francis Roy Thomson was also on the RSASA council and his intimate and loyal association with the CAS SA saw him as the first person to be awarded an honorary life membership of the CAS SA. Other office bearers at this time included Gwen Barringer (teacher SASA), Ludwik Dutkiewicz (strong supporter of the CAS SA) and Lisette Hohlhagen (CAS SA exhibitor).⁸⁰ This connection, although somewhat frayed at times, remained intact,

⁷⁵ Francis, *Contemporary Art Society*, 5

⁷⁶ Francis, *Contemporary Art Society*, 5-6

⁷⁷ Hylton, *Adelaide Angries*, 16

⁷⁸ Hylton, *Adelaide Angries*, 18

⁷⁹ Hylton, *Adelaide Angries*, 20

⁸⁰ "Royal South Australian Society of Arts Print and Drawing Exhibition," RSASA (Adelaide: RSASA, 1953).

even after the CAS SA bought a residence and gradually, with volunteer labour, transformed it into a gallery space.

Looking back to the origins of the CAC SA, John Neylon commented in an opening speech for CAC SA's 70th birthday:

Did you know that Porter Street is the longest running contemporary art space in Australia? But this didn't happen without effort. This premises cost \$8000 in 1964. It was quite a commitment and all power to Joseph Choate and other visionary souls for realizing the dream... Forget rivers of gold from successive state governments. Keeping the boat afloat meant working bees, jumble sales and second hand clothing sales on the premises, raffles, wine bottlings, progressive dinners (everyone getting progressively more emotional), hiring the space for Adult Education classes and the flat (now transformed into the rear gallery) with a succession of tenants paying \$6-\$8 per week. One such tenant was James Moss who recalls having to negotiate access to the outdoor (heritage listed) toilet with a goat left by a previous artist-tenant (name withheld).⁸¹

The CAS SA, like other arts organisations through the decades, was held together by heroic aims and fundraising, and played an important role in the creative and cultural underpinning of the arts in South Australia.

There were strong links between the CAS SA, the SASA and St Peter's College (SPC) during the 1950s and into the 1960s. The overlapping and intersecting relationships between people in these organisations and other visual art groups fostered a 'field of cultural production' in Adelaide. Added into the mix of art institutions and art groups were high profile personalities who were prominent in the cultural life of Adelaide and were part of the creative ferment at this time. Edward and Ursula Haywood, who maintained an extravagant lifestyle at their manor home at Carrick Hill, were friends and supporters of numerous Australian artists, including Sir William Dobell, Sir Russell Drysdale, Donald Friend, Nora Heysen, John Dowie, Jeffrey Smart, and Adrian Feint,⁸² and purchased works by these artists for their collection.

⁸¹ John Neylon, Opening remarks at *CACSA @70: The Historical exhibition*, May 18 2012, an historical exhibition featuring works by artists with historical associations with the CAS SA/CACSA including Ivor Francis, Jacqueline Hick, Douglas Roberts, Ruth Tuck, Dušan Marek, Stan Ostaja-Kotowski, Ludwik Dutkiewicz and Gordon Samstag, alongside later members and artists Geoffrey Brown, Max Lyle, Ron Rowe, Loene Furler, Ann Newmarch, Marea Atkinson, Annette Bezor, Alison Main, Ken Orchard, Margaret Worth, Margaret Dodd and Ian North.

⁸² Edward Haywood was the son of a wealthy merchant family who owned John Martin's Ltd, once Adelaide's greatest department store, which had an exhibiting gallery from the 1940s showing exhibitions of prints and local and interstate painters. Jeff Smart showed paintings in 1950 and Lloyd Rees in 1954. Barbara Brash was one of a group of six Victorian artists who showed paintings and monotypes in 1956. Ursula Barr Smith, who married Haywood, was the daughter of wealthy pastoralists, and was given the land at Carrick Hill by her father as a wedding present. The Haywards created an important twentieth-century garden and Ursula Haywood was the first female member of the South Australian Art Gallery Board, appointed in May 1953.

Jesuit priest Michael Scott, who served as rector of the University of Adelaide's Aquinas College from 1952 to 1961, was also a compelling figure in South Australia. Scott co-founded the Sydney-based national Blake Prize for Religious Art with businessman Richard Morley in 1951 and, during his time at Aquinas College, he purchased and installed sculptures by Voitre Marek⁸³ and a series of the *Stations of the Cross* by Leonard French, who won the Blake Prize for Religious Art in 1963 (with *Ancient Fragments*) and 1980 (with *Instruments for a Drama Meditation*).⁸⁴ Marek acknowledged Scott as his greatest supporter and continued to produce remarkably modern religious sculptures for numerous churches after Scott left to be rector of Newman College at the University of Melbourne.⁸⁵ Scott judged art prizes, lectured on church architecture, contributed to *Ivor's Art Review*, was a founding member (1959) of the Australian College of Education, and was elected chairman of its South Australian chapter. Scott was also a friend of the CAS SA, and provided the organisation with practical and moral support.⁸⁶

Joseph Choate also made a significant contribution to Adelaide's ongoing visual arts community. Choate was appointed as art master at SPC in 1936 and he employed Charles Bannon in 1948 to take over the preparatory school classes in art when he had to concentrate on the senior classes. A keen printmaker who made very detailed architectural etchings, Choate was president of the CAS SA from 1951 to 1955 (taking over from Charles Bannon who was president in 1950). Choate set up the annual Cornell Prize (which was first awarded in 1951 and ceased in 1966) when the CAS SA received a donation from Marjorie Cornell for the encouragement of young artists. The judges for the first year of the Cornell Prize included Kym Bonython, Max Harris, Joseph Choate and Dorrit Black, all key figures in the Adelaide art world. Unfortunately, Choate died suddenly in 1955, aged 55, but the building fund he inaugurated while president was used to purchase 14 Porter Street, Parkside in 1964 for a gallery space, which was momentous and fulfilled a long-awaited dream of the members of the CAS SA.

⁸³ Two of Voitre Marek's sculptures commissioned by Fr. Michael Scott were *The Last Supper* and *Supper at Emmaus*, both wall sculptures made using steel rods. From archival material loaned from Olga Sankey, 2014.

⁸⁴ P.A. Howell, "Scott, Michael Arthur (1910-1990)," Australian Dictionary of Biography, National Centre of Biography, ANU, accessed on February 5, 2013. <http://adb.anu.edu.au/biography/scott-michael-arthur-15491/text26706>.

⁸⁵ James Murray, "Marek: sculptor who prays in metal," *Walkabout* July, 1965(1965): 37-40

⁸⁶ Dean Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86* (Adelaide: Contemporary Art Centre of SA, 1986), 16

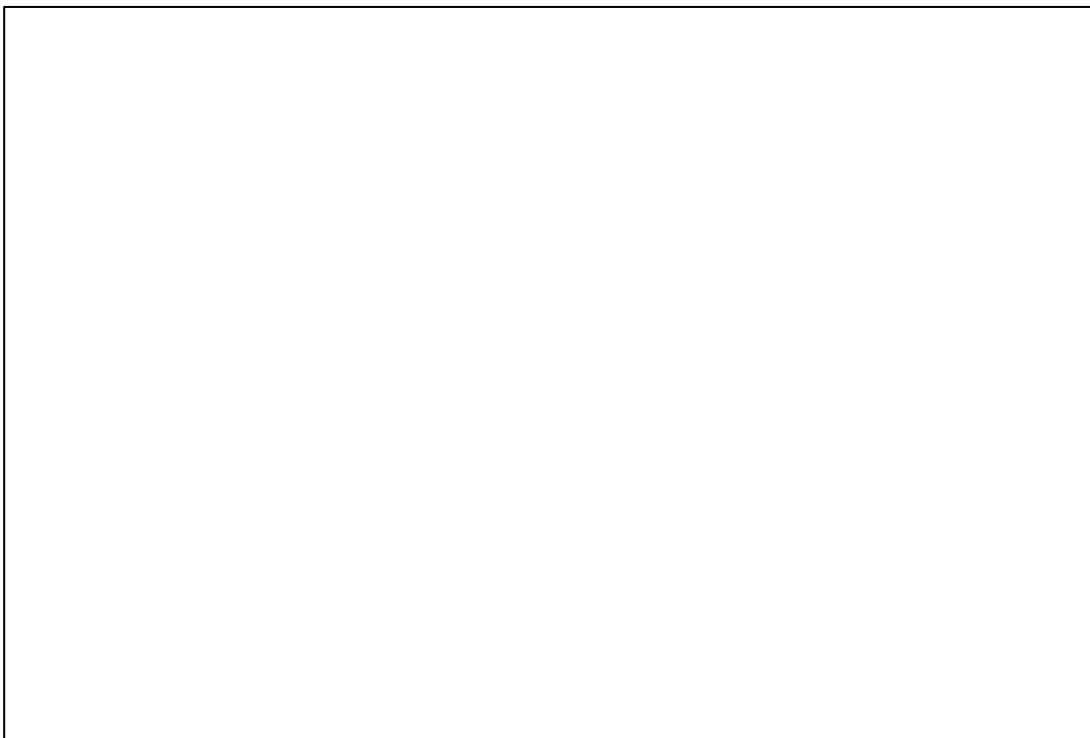
Kym Bonython was a very colourful and key figure in Adelaide society who toured jazz bands from the USA to Adelaide, programmed events, and raced motorcars at the Rowley Park Speedway, as well as managing galleries showing contemporary art in Adelaide (from 1961) and Sydney (from 1965). Bonython was educated at SPC, after which he did a short stint studying accountancy before WWII intervened. He served in the RAAF and, on his return to Adelaide, he ran a dairy farm and settled into his creative pursuits.

Bonython was a member of the SASA council from 1961 to 1970 and then on the SASA finance committee in 1971 and 1972. At the same time, Charles Bannon, who was working at SPC, was also on the SASA Council, from 1959 to 1964. During the period when Bonython and Bannon were on the SASA Council, Udo Sellbach was invited by the SASA principal Paul Beadle to set up a graphics workshop for all printmaking techniques. When the South Australian Graphic Art Society (SAGAS) was formed in December 1961, Bonython was the patron of the society and Sellbach an active participant.

As well as a strong connection between the SPC, the CAS SA and the SASA, there were also numerous links between the CAS SA and the SASA. Many of the presidents (called chairmen from 1942 to 1950) of the CAS SA in the 1940s were artists who had been associated with the *Angry Penguins* and the founding of the CAS SA. David Dallwitz was the first Chairman in 1942, followed by Max Harris in 1943 and Ivor Francis in 1944 and 1946. The SASA became an exciting and well-managed art school in the 1960s, after a hiatus in the 1950s. Paul Beadle, a popular and forceful personality, was appointed in 1958 and was responsible for invigorating the art school and hiring numerous international lecturers, who in turn became involved with the CAS SA. Charles Reddington from the USA was a lecturer in painting who also made prints (screenprints, lithographs, and intaglio prints) and was president of the CAS SA in 1962, followed by Alex Leckie a ceramics lecturer from Scotland who was president in 1963. From 1965 to 1968, Franz Kemp, who came from Melbourne and lectured in advertising art at the SASA, was president, followed by painting lecturer Gordon Samstag⁸⁷ from the USA in 1969. Geoffrey Brown and Peter McWilliams, again both lecturers at the SASA, shared the presidency in the 1970s.

⁸⁷ Gordon Samstag was born in the USA in 1906 and taught at the SASA from 1961 to 1970. He bequeathed to the SASA substantial funds for annual scholarships (the Anne and Gordon Samstag International Visual Arts Scholarships) to enable Australian visual artists to study overseas. "Samstag

The CAS SA gallery was a very accessible exhibiting venue for SASA staff, students and graduates from the mid-1960s. Lynn Collins, a student at the SASA, remembers Brown badgering students to join the CAS SA and contribute paintings for the first members' exhibition at the new Porter Street Gallery (in 1964). Many young artists enjoyed the friendly, alcohol-fuelled openings at Porter Street and the opportunity to exhibit in Adelaide and with the interstate Contemporary Art Society organisations.⁸⁸



Illus 19. Adelaide Festival of Arts Souvenir Program, 1960, front and back covers. **Image not reproduced owing to copyright restrictions.**

Another aspect of life in Adelaide in the 1960s that set it apart from the larger cities was the bi-annual Festival of Arts which, after eighteen months in the planning, was launched in March 1960. George Farwell wrote in the first Adelaide Festival of Arts program that “Adelaide has many qualities to recommend it as a setting for a Festival of Arts. It is not large as modern cities go; it has ... space and ease of movement; and its inhabitants, due to early isolation from other capitals, have acquired a community

Museum”, University of South Australia, accessed on November 13, 2013.
<http://w3.unisa.edu.au/samstag/story/default.asp>

⁸⁸ Bruton, *Recollections, Contemporary Art Society*, 26

of interest.”⁸⁹ Farwell went on to favourably compare Adelaide with Edinburgh, the other festival city, saying how easy it was to walk from one end of the inner city to the other, with the theatres, galleries and exhibition buildings being in easy reach of one another, and that the broad streets and parks “seem ideally planned for pageantry and out-of-door events.”⁹⁰ The first festival was initiated by Sir Lloyd Dumas (chairman of Advertisers Newspapers Ltd) in collaboration with John Bishop, professor of Music at the University of Adelaide. Edward Hayward was on the Board of Governors, and his company, John Martins & Co, was one of the financial backers of the event. Ursula Hayward, as a member of the board of the AGSA, contributed to the Visual Arts Committee, which presented an impressive international array of exhibitions at the AGSA, including *The Art of Mexico* (with Diego Rivera, Rufino Tamayo and others), *Paintings by JMW Turner*, *Twentieth Century Painting*, *Sculpture by Contemporary Masters*, *Australian Contemporary Sculpture*, *Aboriginal Bark Paintings and Carvings*, and *Contemporary British Lithographs*.

The CAS SA organised a *Contemporary Australian Art* exhibition for the first Adelaide Festival of Arts. All states (but not the territories, ACT or NT) were represented, and 141 artists showed works in a range of media, but mostly oil paintings, some oil and enamel paintings, a few sculptures and some works on paper. It is worth noting that most of the works on paper were by South Australian artists, (Mary P. Harris - watercolour, Lisette Kohlhagen - linocut, Karin Schepers - aquatint print, Brian Seidel - lithograph, Mervyn Smith and Geoff Wilson - watercolours) and migrant artists (Ojars Bisenieks and Vaclovas Ratas - monotypes, Henry Salkauskas and Imre Szigeti - drawings).⁹¹ While the majority of the works exhibited were oil paintings, it is interesting that some, but not all migrant artists, made graphic works, and the only prints in the exhibition were from South Australia (and two migrant artists who made monotypes), which demonstrated that printmaking in South Australia in the early 1960s was a popular choice of medium.

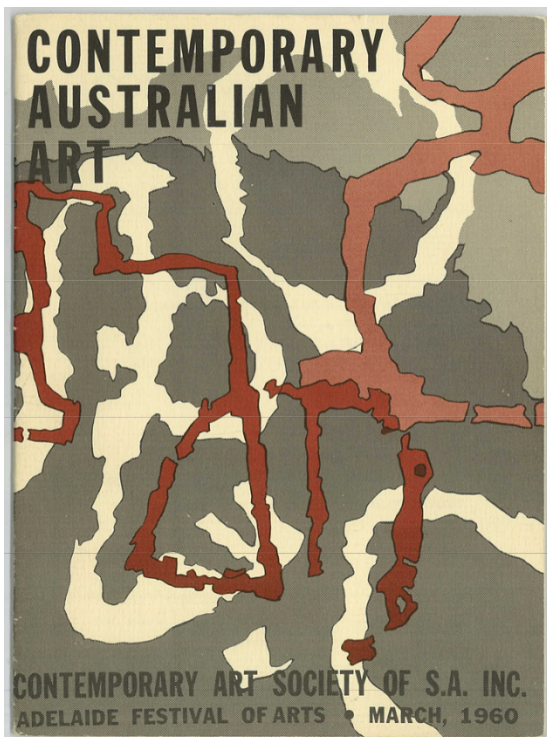
The *Contemporary Australian Art* exhibition aimed to give a comprehensive survey of contemporary Australian art and included current artists as well as artists regarded as pioneers: William Dobell, Ian Fairweather, James Gleeson, Sidney Nolan, Grace Cossington Smith. This very large exhibition was held in the Charles Birks (later David

⁸⁹ "Adelaide Festival of Arts, March 12-26, 1960, Souvenir Programme," (Adelaide: Adelaide Festival Centre, 1960), 7

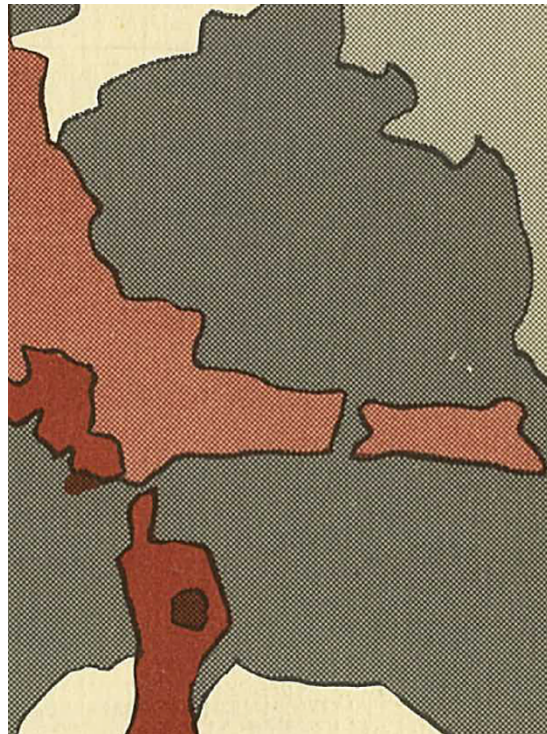
⁹⁰ Adelaide Festival of Arts, 7

⁹¹ Ian Fairweather from Queensland, Donald Friend from NSW and Joy Hester from Victoria exhibited gouaches.

Jones) iconic department store building on Rundle Street.⁹² The impressive sixteen-page catalogue, with an elegant abstract image on the cover designed by Douglas Roberts, was printed in black and a brick red and utilised halftone letterpress printing to look like four colours were printed rather than two. Ronald Greenaway (Honorary Secretary, Contemporary Art Society of Australia) boasted that the 1960 exhibition organised by the CAS SA was the most comprehensive exhibition of Australian contemporary works that had been seen in Australia, and that the exhibition was a “climax to the years of struggle this Society had waged for the recognition of the modern movement in art in this country.”⁹³



Illus 20. Douglas Roberts, catalogue cover, *Contemporary Australian Art*, Contemporary Art Society of SA Inc, Adelaide Festival of Arts, March, 1960 (cover letterpress printed, text printed off-set lithography by Watson and Birrell Ltd, Art Lithographic Printers, Adelaide.



Illus 21. Douglas Roberts, detail, catalogue cover showing using of halftone letterpress printing.

⁹² Charles Birks was sold to 'David Jones' merchants of Sydney, in 1954, however, the store continued to trade under its name until 1968, when it began trading as David Jones.

⁹³ Ronald Greenaway, "Contemporary Art Society, Adelaide Festival of Arts, March 1962," (Adelaide: Contemporary Art Society of South Australia Inc, 1962), np

Migrant artists

Another international perspective in Adelaide was provided by migrant artists who came to live in Adelaide, some staying and others moving on. These artists began an almost immediate association with the CAS SA after coming to Adelaide. Many of the European migrant artists were multi-disciplinary in their approach to art, which was different to the more singular focus of Australian artists of this time. They often worked across a range of media, or even worked between the visual arts and public art, theatre, film and laser art, as in the case of Josef Stanislaus Ostoja-Kotkowski. The CAS SA was the organisation through which friendships and working relationships with local artists were forged, but the RSASA was an important parallel organisation because it had a gallery for a long time, while the CAS SA did not.

Voitre and Dušan Marek left Czechoslovakia together in 1948 to escape the Soviet occupation. They came to live in Adelaide, Voitre married and stayed, Dušan left in 1951 and had an itinerant life staying for short or longer periods in Tasmania, Sydney, New Guinea, Adelaide, Sydney, Bridgewater, Hobart, and Canberra, and finally settling in Eden Hills just outside of Adelaide.⁹⁴ The Marek brothers both studied at the Prague School of Fine Arts - Voitre from 1939 to 1944, and Dušan later from 1945 to 1948. Before attending Prague School of Fine Arts, Voitre and Dušan had studied in local arts and crafts schools, learning how to set stones for jewellery, and Voitre also trained as a metal engraver. Life in Prague in the 1940s was stimulating, with modernist ideologies confronting post-war uncertainty; artists were pushed “beyond the realms of reality” and embraced apocalyptic imagery. Many artists created works that focused on their inner state, “confronting fundamental questions of existence and the human predicament.”⁹⁵

Both Voitre and Dušan produced numerous line drawings and some prints, as well as works in other media. They both nurtured an excellent graphic language, which in both artists was outwardly unconscious, and the images they produced were intriguing. Both Mareks had respect and affinity for the Czech artist František Tichý, who was sympathetic to the surrealist schools and modernism, but did not align himself to any movement. Dušan, on Voitre’s encouragement, studied under Tichý at

⁹⁴ Stephen Mould, “Dušan Marek: a Landlocked Czech Surrealist in the Antipodes,” Centre for the Study of Surrealism and its Legacies, accessed on December 10, 2013.
<http://www.surrealismcentre.ac.uk/papersofsurrealism/journal6/acrobat%20files/articles/mouldpdf.pdf>.

⁹⁵ Stephen Mould, *The Birth of Love, Dušan and Voitre Marek, Artist brothers in Czechoslovakia and post-war Australia* (Norwood, Adelaide: Moon Arrow Press, 2008), 14-17

the Prague School of Fine Art, and Voitre had a book of Tichý's graphics in his library in Adelaide.⁹⁶ Tichý's influence on Dušan's work is shown in his use of the harlequin and other *commedia dell'arte* figures, which are prominent in Tichý's drypoint prints, especially in his extensive collection of Ex Libris prints.⁹⁷

Before leaving Prague, between 1945 and 1948 Dušan produced a series of small graphic works, including etchings and drypoints. One of these prints, a line etching titled *Nazdraví* (meaning 'to your health'), shows a man and a woman in an embrace, with the woman leaning downward and pressing her face into the face of the man who could be her lover, her husband or her son. She holds him in a locked embrace and the anguished expression on her face confirms that she is resisting his departure desperately. Dušan has wiped the plate tone from the two faces, effectively lightening this area to focus the viewer's attention on the emotional intensity of the moment. This small print became a powerful metaphor for the distress and personal heartache caused by politics and war.



Illus 22. Dušan Marek, *Nazdraví*, 1946, Prague, drypoint, 11 x 10 cm.

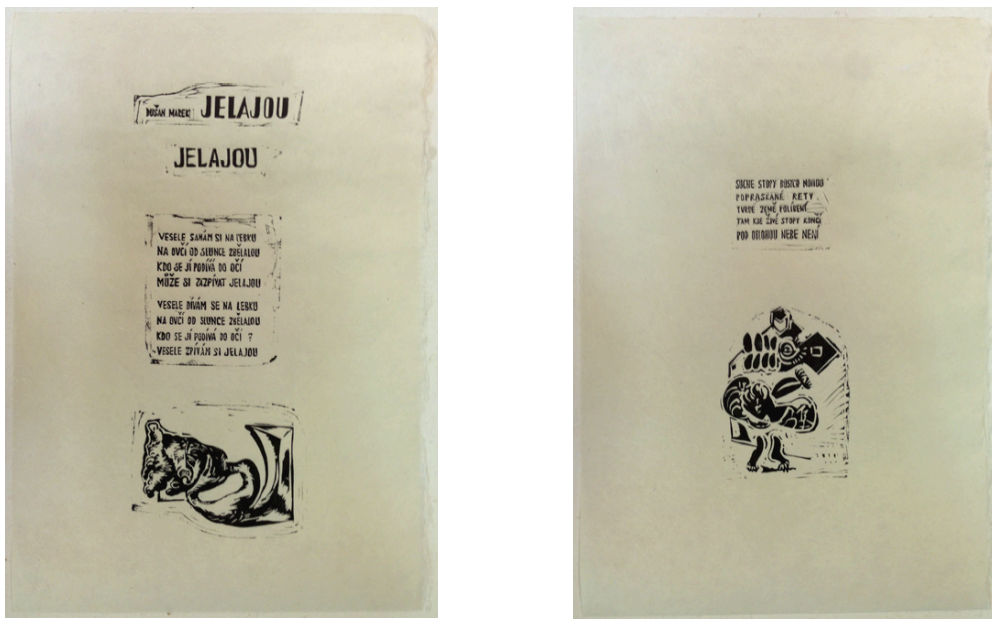
⁹⁶ Mould, *The Birth of Love*, 16-17

⁹⁷ Mould, Dušan Marek

During his five-year sojourn in New Guinea (1954-59), Dušan Marek made a series of linoblock prints, combining poetical text in Czech with remarkable linocut images of boats, palm trees, clouds and abstracted figures. The text is beautifully cut, with small neat block letters with the Czech háček and accents (marks placed over certain letters to modify their sound) included in the intricate carving. The text is a surrealist poem by Dušan titled “Jelajou”, and speaks of stone hands silent, a sheep’s skull bleached white by the sun, and white roses so repugantly beautiful. The images are also cut into the lino with great skill and combine amorphous human forms and curious symbolic elements, which respond to, rather than illustrate, the text. He also made stop-frame animations and Surrealist paintings and became a recognised and significant Australian artist with an impressive exhibition history. Two of Dušan’s paintings were rejected in 1949 from the Seventh Annual Members’ Exhibition at the CAS SA on the grounds that they were obscene. Conservatism was obviously still evident in South Australia, even in the breakaway, progressive art organisation. The Mareks’ arrival in Adelaide was after the Ern Malley affair and the William Dobell trial in 1944, where there had been a swing towards conservatism in Adelaide and Australia generally. They had missed the heady days of the early 1940s and the formation of the CAS SA by artists including Douglas Roberts, David Dallwitz, Ivor Francis, Jeffrey Smart and Ruth Tuck.⁹⁸ An obituary for Dušan, written in 1993 by Margaret Boynes, noted that people living in Australia had been spared the appalling firsthand experiences of war and destruction and the migrant artists who came to Adelaide post-WWII found communication gaps that were hard to overcome.⁹⁹ Marek exhibited his rejected paintings later that year with the recently formed Adelaide Independent Group at Laubman & Pank’s Gallery in Gawler Place. One of the ‘obscene’ paintings, *Equator/Perpetuum Mobile*, a double-sided painting on board, was later purchased by the AGSA in 1971.

⁹⁸ Ivor Francis was a staunch supporter of both Voitre and Dušan Marek’s works, and a personal friend of Voitre.

⁹⁹ Mould, Dušan Marek



Illus 23. Dušan Marek, *Jelajou*, c.1954-59, linoblock text and images, paper 47 x 32 cm.

Voitre Marek worked primarily as a sculptor and was commissioned to create artworks for churches, with early commissions in the 1960s establishing his work in religious sculpture. His final commission in 1979 was a statue of beaten copper of Christ the King for the Anglican Church at Plympton. Voitre lived in Adelaide and was only away when he was lighthouse keeper on Kangaroo Island from 1956 to 1958.¹⁰⁰ Before going to Kangaroo Island, Voitre was exhibiting regularly at the RSASA and the CAS SA and in 1953 he opened the New Gallery of Fine Art in Rundle Street, Adelaide to provide an additional gallery space for local artists. Voitre did hundreds of drawings during the 1950s and when he returned to Adelaide he worked full-time as an artist and had a solo exhibition of sculptures and drawings at the RSASA in 1960. Voitre also contributed two drawings (*Resurrection* and *Family Under the Tree*) to the *First Australia-Wide Graphic Art Exhibition* organised by the Sydney branch of the CAS SA at the David Jones Gallery in the same year.¹⁰¹ Included in this exhibition were fellow migrant artists Karin Schepers, who was represented with two aquatints, “X” and *Aggression*, and Udo Sellbach, who exhibited two lithographs, *Petrified* and *Appearance*. Voitre was the artisan attendant at the SASA in 1961 and was appointed a part-time lecturer in sculpture at the SASA in 1962, commencing his contract in March and working eight hours per week.¹⁰²

¹⁰⁰ Voitre Marek lived in South Australia until his death, but he did work for a period of time (almost the same years that Dušan was in New Guinea) as a lighthouse keeper on Kangaroo Island and Troubridge Shoal.

¹⁰¹ Exhibition catalogue, David Jones Gallery archive box, AGSA library.

¹⁰² 1962. From Olga Sankey’s Marek archive.



Illus 24. Voitre Marek, *untitled*, 1959-60, lithograph, 27.75 x 28 cm.

Voitre was a friend and colleague of Sellbach and Schepers, working at the SASA in the early 1960s when Sellbach and Schepers were teaching in the graphics workshop that had such an inspirational effect on the local and national printmaking scene. His untitled tonal lithograph (above), created in 1959-60, features ambiguous forms: faces, figures, vessels, and a large circular opening of light penetrating into a subterranean arena of graphic surrealistic elements and obscured faces and figures. A disturbing aspect of the image is an arrow being pressed into a wound, but out of the wound a line ascends with four small bows at the tip. There is a combination of menace and whimsy, anguish and nonchalance, and a sensitive rendering of the interplay of figures and imagined elements.

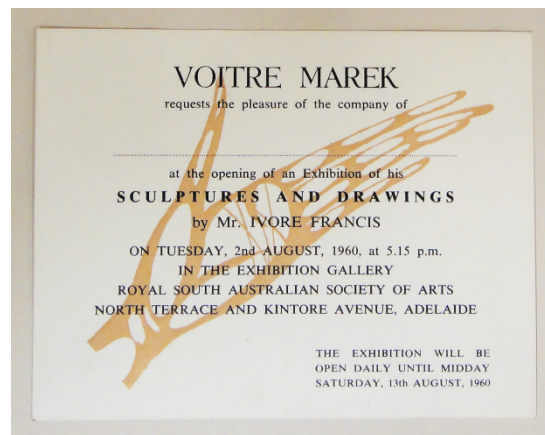
Voitre made his prints at the SASA using the printmaking facilities in the graphics workshop. According to his daughter Olga Sankey, it was Schepers who helped Voitre in the studio.¹⁰³ Voitre also created relief printing blocks, using lino and acrylic, and commercially prepared blocks with etched magnesium plates. These were used for

¹⁰³ Conversation with Olga Sankey, January, 2014

Christmas cards and for letterpress graphics printed onto exhibition invitations. One of his commercially produced type-high blocks with an etched magnesium image was in a style similar to his steel rod wall sculptures. Voitre's early training as a metal engraver was useful in making his own relief blocks, some were carved by hand but others were engraved using a hand-held rotary drilling tool.



Illus 25. Voitre Marek, Commercially etched magnesium plate on wooden block, 10 x 12 cm.



Illus 26. Invitation to Voitre Marek's exhibition in 1960 at the RSASA gallery, opened by Ivor Francis, showing the hand image printed under the letterpress text, 12 x 14 cm.

Voitre formed many friendships in Adelaide; Ivor Francis was a close friend and supporter, as was Alexander Sádlo, an artist who was expelled from Czechoslovakia in 1948 for speaking out against Communism. Sadlo had arrived in Adelaide in 1950 and, like many of the migrant European artists, Sadlo worked across many artforms, including painting, tapestry, stereoscopic photographs, holograms, on-glaze and under-glaze ceramics, and most notably vitreous enamel. Voitre had a varied and busy career and focused on church commissions for religious sculptures, furniture and design. His works were influenced by Byzantine and Romanesque art, and incorporated abstraction across a range of media.¹⁰⁴ In 1970, Voitre visited Boston, Europe and Asia on a four-month Churchill Fellowship to study art.¹⁰⁵ Unfortunately, Voitre had a car accident in 1973 which curtailed his art career, although he continued to make works until 1976 with the help of two assistants, Michael Potoczky and Jan Hoof. ¹⁰⁶

¹⁰⁴ Mould, *The Birth of Love*, 38

¹⁰⁵ "'Chat' with flowers," *The Advertiser*, May 11, 1970, 10

¹⁰⁶ Mould, *The Birth of Love*, 38



Illus 27. Marek, texta drawing,
10 x 15.3 cm.



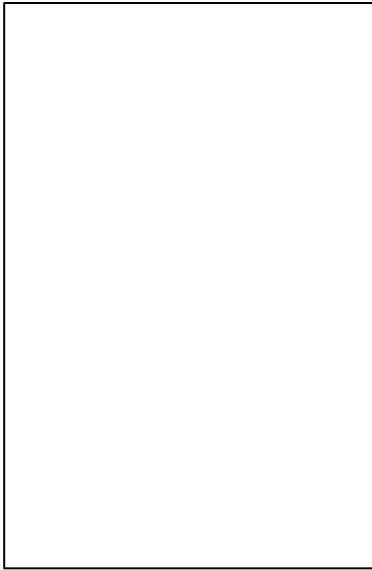
Illus 28. Voitre Marek, linocut block
mounted on wood, 10 x 15.3 cm.



Illus 29. Voitre Marek, linocut print in sepia
on folded Christmas card, 1951, image
10 x 15.3 cm, paper 12.5 x 20.3 cm.

Brothers Wladyslaw and Ludwik Dutkiewicz migrated (separately) from Poland to Adelaide in 1949. Ludwik Dutkiewicz worked as a botanical illustrator at the Adelaide Botanic Gardens for over thirty years. Both brothers were very skilled in the graphic arts and, in addition to painting, made numerous works on paper, mainly drawings and, in the case of Wladyslaw, prints. His son Adam Dutkiewicz remembers Wladyslaw making linocuts for his catalogue designs in the early 1960s, and hand-colouring these with Pelican inks.¹⁰⁷ *Madonna and Child* is a linocut print from this time, the rough carving into the lino maintaining a focus on the mother's face, which is in restful repose as her baby sleeps in her lap.

¹⁰⁷ Email from Adam Dutkiewicz, December 11, 2013



Illus 30. Wladyslaw Dutkiewicz, *Madonna and child*, hand-coloured linocut, ca.1964. Image not reproduced owing to copyright restrictions.

Wladyslaw Dutkiewicz was highly regarded in the Adelaide art world for “his forceful expressionist paintings and experimental modes of abstraction.” He was primarily a painter, but also a stage designer and theatre director. His theatre group, The Art Studio Players, performed its first production, Maxim Gorky’s *The Lower Depths*, to coincide with the first Adelaide Festival of Arts in 1960.¹⁰⁸ Both Ludwik and Wladyslaw Dutkiewicz won the CAS SA Cornell Prize for Painting - Wladyslaw in 1951 (the first year it was awarded) and 1955, Ludwik in 1953 and 1954. The brothers arrived in Adelaide in 1949 and very quickly became a driving force in the visual and performing arts. Wladyslaw was invited by Paul Beadle to teach at the SASA in 1958. In 1965, Ludwik worked with Ian Davidson on a film called *Transfiguration*, a black-and-white film of only four minutes’ duration which gained an Australian Film Institute award for photography and was collected by the Museum of Modern Art in New York. Ludwik’s association with the CAS SA was extensive; he was on the committee of the CAS SA or vice-president from 1954 to 1962, and also on the RSASA council from 1954 to 1958. He donated his graphic skills, designing numerous CAS SA exhibition catalogues, and taught life drawing and painting part-time at the SASA from 1962 to 1965.¹⁰⁹

¹⁰⁸ Adam Dutkiewicz, “Wladyslaw Dutkiewicz, Biography,” Design & Art Australia Online, accessed on November 6, 2013. <http://www.daao.org.au/bio/wladyslaw-dutkiewicz/biography/>?

¹⁰⁹ A Dutkiewicz, *Ludwik Dutkiewicz, Adventures in Art: Paintings, Graphics, Photographs and Films* (Norwood, Adelaide: Moon Arrow Press, 2009), 23. Bev Bills, from the RSASA provided information via email on Ludwik Dutkiewicz’s association with the RSASA, February 8, 2014.

Josef Stanislaus Ostojka-Kotkowski, also from Poland, migrated to Melbourne in 1949 and then relocated to Stirling in the Adelaide Hills in 1955. Ostojka-Kotkowski exhibited abstract expressionist paintings with Ludwik and Wladyslaw Dutkiewicz before moving on to create artworks using laser kinetics. His work encompassed not only painting, but also photography, film-making, vitreous enamels, computer graphics and laser art. His first sound and image extravaganza, *Orpheus*, amazed Adelaide audiences in 1960.¹¹⁰ He also designed numerous theatre sets and worked on experimental films with Ian Davidson. Ostojka-Kotkowski directed the film *Painting 1950-1955 South Australia*, which featured seven artists - Ostojka-Kotkowski, Wladyslaw Dutkiewicz, Jacqueline Hick, Mervyn Smith, Stanislaus Rapotec, Douglas Roberts and Francis Roy Thompson - who demonstrated the positive interaction between local and migrant artists and the creative initiative generated by the newly arrived migrants.

Ostojka-Kotkowski was awarded numerous national and international fellowships and prizes and, throughout his career,¹¹¹ he remained an innovative artist who had a significant impact on the art scene in Australia and influenced developments overseas in relation to chromasonics and kinetic art.¹¹²

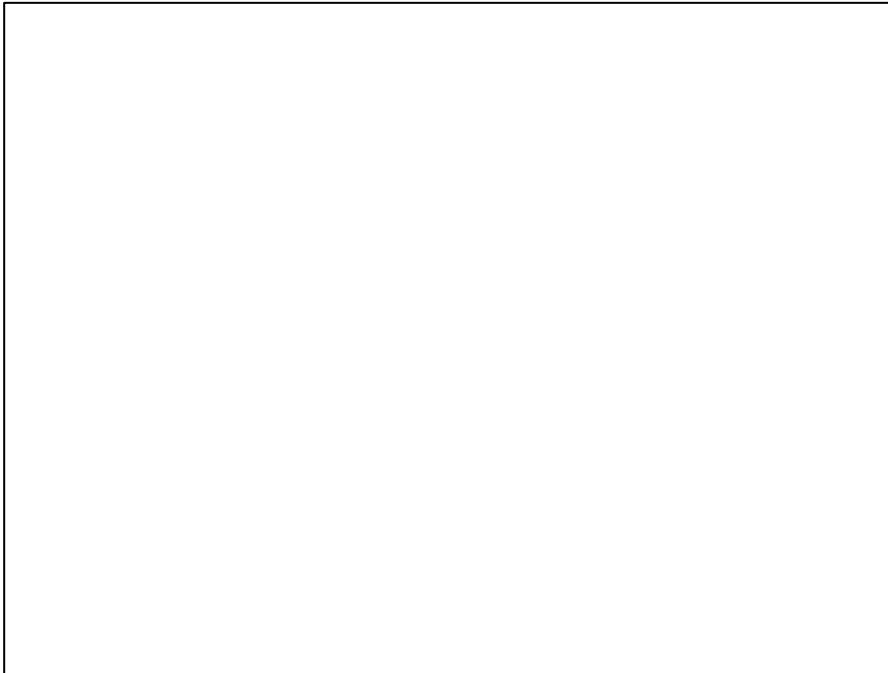
Wladyslaw Dutkiewicz was a charismatic personality, and Ostojka-Kotkowski stayed with him when he first came to Adelaide as they worked together painting houses to earn money. Both Wladyslaw and Ludwik Dutkiewicz were active members of the CAS SA but the more outgoing Wladyslaw also held monthly soirees at his home that were attended by hundreds of people. His friends included Professor John Bishop, the conductor Henry Krips, architects, writers, actors and visual artists. John Bray and Kym Bonython were patrons of his theatre group, but his closest friends were Francis Roy Thompson, Jacqueline Hick (Wladyslaw introduced Jacqueline Hick to her future Polish husband, Frank Galazowski), Mervyn Smith and Ruth Tuck, Alex Leckie and Bernard Hesling. When the printmaker Lidia Grobicka came to Adelaide (in 1966), Dutkiewicz introduced her to the RSASA, where Grobicka regularly exhibited

¹¹⁰ Bruton, *Recollections, Contemporary Art Society*, 22

¹¹¹ Awards received included: 1967 'Excellence' AFIAP Switzerland for innovative photography; 1969 Churchill Fellowship; 1971 Creative Arts Fellowship ANU Canberra; 1971 Fellow of the Royal Society of Arts London; 1973 Australian American Education Association Fellowship; 1991 Polish Order of Cultural Merit; and 1992 Order of Australia. "Josef Stanislaus Ostojka-Kotkowski Collection," State Library of South Australia, accessed on November 6, 2013. <http://www.samemory.sa.gov.au/site/page.cfm?u=951>.

¹¹² Josef Stanislaus Ostojka-Kotkowski Collection

throughout her career.¹¹³ Unlike other migrant artists, Grobicka worked in relative isolation and did not work across a range of media, but focused throughout her career on relief black-and-white prints. Although she made paintings, these were visually not as strong as her prints.¹¹⁴ Her early prints were more naturalistic and created from a cache of visual memories documented in sketches while in Poland. Later works became more stylised and symmetrical, and emphasised the plight of the environment.¹¹⁵



Illus 31. Lidia Grobicka, *Hills*, 1972, woodblock, 38 x 50 cm. Image not reproduced owing to copyright restrictions.

Adelaide architect Brian Claridge was a member of the progressive Architectural Research Group (established in 1952) and the Contemporary Architects' Group; members of these organisations were interested in using new materials and design innovations, and often fostered interdisciplinary relationships with other fields of art, such as the visual and performing arts.¹¹⁶ Claridge was active in theatre as a performer and stage designer working with Wladyslaw Dutkiewicz and his theatre group from 1959 to 1962. He performed in *The Unquiet Spirit* in 1959, and again

¹¹³ Information about Wladyslaw Dutkiewicz was provided in an email from Adam Dutkiewicz. November 6, 2013

¹¹⁴ Elspeth Pitt, "Lidia Grobicka, black + white," ed. Art Gallery of South Australia (Adelaide: Art Gallery of South Australia, 2012).

¹¹⁵ Dianne Longley, "Lidia Grobicka, A Profile," *Imprint* 26, no.4(1991): 1-2

¹¹⁶ Adam Dutkiewicz, "Brian Claridge, Architect of Light and Space," (Adelaide: Louis Laybourne Smith School of Architecture and Design, University of South Australia, 2008), 13

designed sets in 1967 for Dutkiewicz's production *The Wild Duck*.¹¹⁷ Claridge wrote architectural criticism for *The Advertiser* and *Ivor's Art Review* and was an advocate for the experimental art of recently arrived migrants.¹¹⁸ He featured mural designs by Wladyslaw Dutkiewicz in his private and public architectural commissions. In the design of his own home at Stonyfell, which was completed in 1952, he included a Dutkiewicz mural in the living room, and for *The Sixth Australian Architectural Convention Exhibition* in 1956 situated in Adelaide's Botanic Park, Claridge worked with Wladyslaw Dutkiewicz, Ostoja-Kotkowski and Francis Roy Thompson, who produced murals, and Voitre Marek, who contributed "two Henry Moore-like sculptures". *The Sixth Australian Architectural Convention Exhibition* was described in international and national architectural journals as changing architecture in Adelaide and beyond, and was heralded as an impressive example of the cross-fertilisation of disciplines.¹¹⁹ Claridge was also a staunch supporter of the CAS SA; he was the secretary for many years, and was elected vice-president in 1949. Thus, the intersection of local and migrant visual artists, performing artists, architects, filmmakers and Adelaide arts organisations, such as the CAS SA and RSASA, created a dynamic environment from the late 1940s into the early 1960s.

One of the most significant contributors to the Adelaide visual art community over a number of decades was Ivor Francis. A migrant from Sussex in England, Francis arrived on an assisted passage in Adelaide in 1924. He completed a Primary Teacher's Certificate at Adelaide Teacher's College in 1926 and was sent to teach at tiny rural primary schools in remote South Australia, in extremely harsh and difficult conditions. From 1926 to 1944, Francis gained a range of certificates from the South Australian Education Department and the SASA. He studied with various lecturers at the SASA, but was to forge and maintain a lifetime friendship with Mary P. Harris, who organised *The Testament of Beauty Group Exhibition* in 1939, an exhibition combining craft and art to which Francis contributed two poster designs and eight paintings. During his studies, Francis also formed friendships with jazz musician and artist David Dallwitz and Douglas Roberts who later became principal of the SASA. In 1930, Francis gained a teaching position in Adelaide and, while enduring a heavy workload as a primary school teacher, joined the RSASA (as an associate in 1939 and then a fellow in 1944). He was also a foundation committee member in the South Australian branch of the Contemporary Art Society of Australia in 1942 and Chairman

¹¹⁷ Dutkiewicz, Brian Claridge, 54

¹¹⁸ Dutkiewicz, Brian Claridge, 10

¹¹⁹ Dutkiewicz, Brian Claridge, 15-18

of the CAS SA in 1944. In the 1940s, Francis became friends with Max Harris, another social commentator, and wrote articles for his *Angry Penguins* magazine. The paintings he produced at this time, particularly his *Apocalyptic* works, have been documented in publications and regularly exhibited in state and national exhibitions. Francis wrote art criticism for *The News* (1944-1956), *The Sunday Mail* (1965-1974) and *The Advertiser* (1974-1977).

As an artist, Francis made mostly oil paintings, some gouaches, pen and ink drawings and the two prints discussed previously. He was criticised for changing his style, but his works were distinctive. Some were naturalistic, some surrealistic or apocalyptic, and often they were socially political. In his painting *Eden Finale* (1983) with a sky reminiscent of William Blake's prophetic watercolours, Francis provides a warning to the crowd gathered in the foreground of the imminent threat of a nuclear explosion. Curator and art historian Jane Hylton comments that his best work was "persuasive and forceful, full of discontented presence and spiritually disturbing."¹²⁰



Illus 32. Ivor Francis, *Eden Finale*, 1983, oil on canvas, 106.2 x 75.7 cm.
Image not reproduced owing to copyright restrictions.

Perhaps Francis' most interesting and pertinent writing that illuminated the late 1950s was his publication *Ivor's Art Review*, which he self-published between 1956

¹²⁰ Hylton, *Ivor Francis*, 21

and 1960. The letter of invitation to subscribe to his publication began: "Will you come adventuring with me? Are you prepared to invest a little capital, and a lot of moral support, in a venture which will lose you little, and may gain you much?"¹²¹ Francis believed that South Australian artists missed out on the sort of valuable promotion available to Sydney artists through Ure Smith's *Art in Australia* ("their own personal press"), and to Victorian artists through Sir Keith Murdoch backing "publications on their behalf".¹²² He gained financial support from subscribers in South Australia to begin his publication, and the first issue was favourably received. Stefan Heysen stated in *The News* that *Ivor's Art Review* was "certainly above expectation ... From the notes and jottings, one cannot help but become fully aware of what has happened in the Adelaide art world in the previous month ... As initiator and editor, Ivor Francis is to be congratulated and we hope he will keep up the good work."¹²³

Francis continued his monthly commentary until the last issue in April 1960 when, due to his personal financial losses on the publication, he ceased printing "I.A.R.". During the three-and-a-half years it was printed, Francis aggressively battled the notion that "nothing in art can be important or succeed unless it belongs interstate or overseas and that Adelaide is for amateurs."¹²⁴

Ivor's Art Review is a wonderfully detailed chronicle of the Adelaide art scene. The regular editorials by Francis on diverse topics, exhibition reviews, articles and highly charged letters to the editor testify to a vibrant and sophisticated art environment. As well as highlighting local and interstate exhibitions, profiling South Australian artists, and discussing modern architecture and local theatre productions, there are also articles and notes about key South Australian organisations, institutions and personalities throughout the publication.¹²⁵ Francis was a humble but progressive spirit, wanting to promote and gain local and interstate respect for South Australian

¹²¹ Ivor Francis, "Ivor's Art Review, Dear Reader," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs*, no. Introductory Issue (1956): 1

¹²² Ivor Francis, *Ivor's Art Review*: 1

¹²³ Stefan Heysen, "Ideas Help Art," *The News*, November 19 1956.

¹²⁴ Ivor Francis, "Announcement," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* 4, no.6(1960): 1

¹²⁵ Institutions and organisations highlighted included AGSA, RSASA, CAS SA, SASA (interstate NGA, NGV) and key artists and figures included John Baily, Charles Bannon, Paul Beadle, Kym Bonython, Geoffrey Brown, James Cant, David Dridan, Jacob Epstein, Wladyslaw and Ludwik Dutkiewicz, Mary P. Harris, Ivor Hele, Jacqueline Hick, Lisette Kohlhausen, Stan Ostojka-Kotkowski, Douglas Roberts, Karin Schepers, Udo Sellbach, Mervyn Smith, Francis Roy Thompson, Ruth Tuck, G. H. Williams. There were also reviews of interstate exhibitions, such as the Archibald, the Blake Prize and travelling interstate and overseas exhibitions.

artists. He was still writing criticism (for *The Advertiser*) in his early seventies, and was awarded an honorary life membership of the CAS SA in 1977 (David Dallwitz was the only other honorary life member of the CAS SA). As Hylton notes, Francis was energetic and generous, a major contributor to the “changes that took place in the art scene of South Australia in the 1940s”, and is known “for the part he played in consolidating the position of modernism in Australian art generally”.¹²⁶

¹²⁶ Hylton, *Ivor Francis*, 21

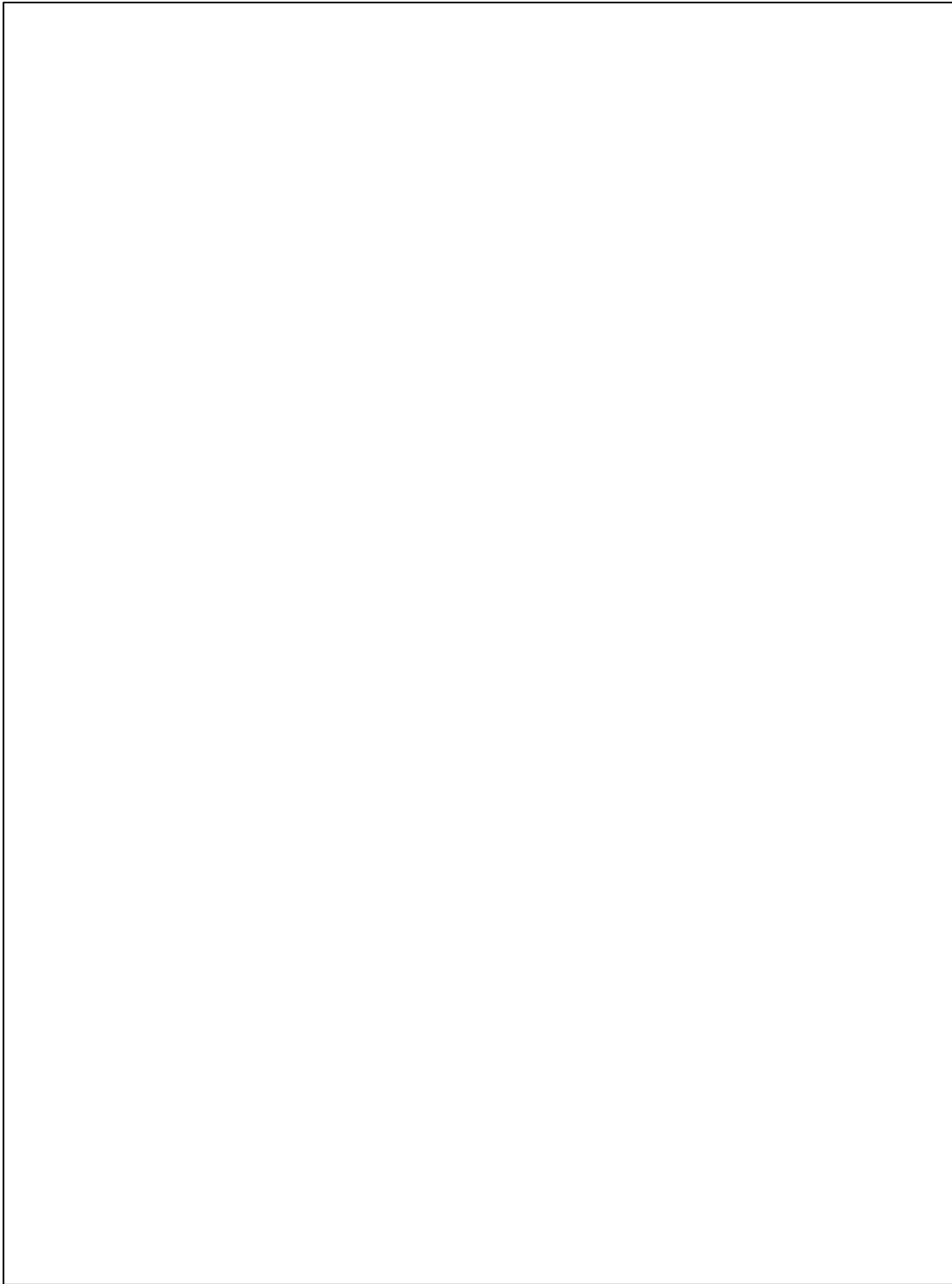
Chapter 3

Printmaking after WWII in South Australia

Post-WWII was a period when the excitement of the modernist linocuts had faded in South Australia and elsewhere and generally the pursuit of printmaking became a more individual activity. Public access printmaking workshops did not exist and there was little teaching of printmaking in an educational setting. Printmaking materials and equipment were difficult to procure, and artists who were attracted to printmaking were often self-taught or sought assistance from trade printers. Screenprinting and lithography existed as commercial printing processes, but were not generally used by artists in Australia until the 1950s and 1960s.

As early as 1939, Sydney artist Frank Hinder taught himself lithography out of books and by getting advice from trade lithographers. As noted earlier, Adelaide artist Ivor Francis worked with trade printers to make two screenprints. Arthur Boyd, living in Melbourne in the 1950s, taught himself lithography from technical manuals, as did Brian Seidel in Adelaide in 1957. Seidel, with assistance from his colleague Geoffrey Wilson and printing on his small proofing press, produced colour lithographs which combined gestural line-work with a sensuous use of colour. His lithographs have a fresh and relaxed quality in the drawings, with much of the paper showing through, giving the prints a light-filled quality. *Disrobing*, printed in 1959, and *Fisherman* from 1960 were acquired by the AGSA as winners of the Maude Vizard-Wholohan Prize for Printmaking (Australia's most prestigious prize for printmaking at the time)¹²⁷ in 1959 and 1961 respectively.

¹²⁷ The AGSA Twenty-first Annual Report in 1960 lists the third competition of the Maude Vizard-Wholohan Art Prize with judges Ivor Hele, Paul Beadle and the director of the Gallery Robert Campbell choosing *Disrobing* by Brian Seidel as the winning print in 1959, and the AGSA Twenty-third Annual Report in 1963 lists judges Hans Heysen, John Dowie and the director of the Gallery Robert Campbell awarding Brian Seidel the print prize for the fifth Maude Vizard-Wholohan Art Prize in 1961 for *Fisherman*. According to the Centre for Australian Art Prints + Printmaking website ("Australian Prints + Printmaking, *Centre for Australian Art*, <http://printsandprintmaking.gov.au/>), *Disrobing* was printed in 1959 (http://printsandprintmaking.gov.au/search/?q=disrobing&num_results=20&view=list&order_by=alpha, accessed on 20 December 2016), it is undated on collection records from the AGSA, and *Fisherman* is dated 1961 on the Centre for Australian Art Prints + Printmaking website (http://printsandprintmaking.gov.au/search/?q=Brian+Seidel+Fisherman&num_results=20&view=list&order_by=alpha, accessed on 20 December 2016) and dated 1960 on the AGSA collection records.



Illus 33. Brian Seidel, *Disrobing*, 1959, colour lithograph, 34.5 x 24.7 cm. Image not reproduced owing to copyright restrictions.

Institutional support for printmaking

Dr Ursula Hoff at the NGV and Ron Appleyard at the AGSA were instrumental in providing an impressive support structure for contemporary printmaking post-WWII. Dr Ursula Hoff was appointed Assistant Keeper of Prints and Drawings at the NGV in 1943; she was the first curator in any Australian gallery with a doctoral degree.¹²⁸ Born in London, Hoff was the only daughter of German parents. She was educated in England and Germany and in 1934 she gained a PhD from the University of Hamburg with a thesis on Rembrandt. Hoff worked in London at the Courtauld Institute, and came to live in Australia in 1939. Hoff was offered a position at Melbourne's University College by the college's principal, Dr Greta Hort, who wanted to provide a female half-Jewish scholar with sanctuary from the war. In 1943, Hoff began work at the NGV. Her position was Assistant Keeper from 1943 until 1949, then she became the Curator of Prints and Drawings in 1956, and Assistant Director from 1968 to 1973. In her position, Hoff was a powerful advocate for printmaking, purchasing Australian and international prints for the NGV collection, and she wrote numerous monographs, including books on Arthur Boyd and William Blake. Hoff edited the NGV's journal, the *Annual Bulletin of Victoria* and wrote articles and essays for art journals and scholarly publications.¹²⁹ Hoff's appreciation of contemporary art played a key role as the NGV developed its contemporary holdings.¹³⁰

Hoff and Appleyard came from very different backgrounds and education, but there are numerous similarities in the trajectory of their careers at their respective galleries. Ron Appleyard was appointed as a junior assistant at the AGSA in 1937 at the age of seventeen. Unlike Hoff, he did not have a university education, but Appleyard was also an excellent advocate for printmaking in his curatorial position and he wrote numerous articles for the *Bulletin of the AGSA*. Appleyard served with the Australian Imperial Forces (AIF) in WWII from 1942 to 1945, and when he returned to work in 1946 he began working with the print collection as the print room assistant. In 1948, he was promoted to the position of Assistant Keeper of Prints. Like Hoff, he also assisted with the management of the AGSA, becoming Assistant Director and Keeper of Prints in 1962 (in 1971 the 'Keeper of Prints' title

¹²⁸ Colin Holden, *The Outsider: A portrait of Ursula Hoff* (Melbourne: Australian Scholarly Publishing, 2009), 7

¹²⁹ Jane Ellen, "Ursula Hoff Papers," University of Melbourne Archives, accessed on September 2, 2013, accessed on September 2, 2013.

<http://www.lib.unimelb.edu.au/collections/archives/publications/bulletin/hoff.html>.

¹³⁰ Holden, *The Outsider*, np. Plate Eric Thake: 'Mr Picasso! Gentlemen, You Won't Find Him Here'

was changed to curator) and in 1976 his position became that of Deputy Director.¹³¹ In March 1982, Appleyard retired from his position as Deputy Director, having worked at the AGSA for forty-five years, “a record unparalleled in Australian gallery circles”.¹³² Appleyard organised print exhibitions, purchased works for the AGSA collection, and worked on curatorial management, spending a lot of his time cataloguing the gallery’s print collection. The annual reports of the board of the art gallery list exhibitions and acquisitions in the print section of the reports. Exhibitions organised by Appleyard include major contemporary and historical international exhibitions, as well as exhibitions by Australian and South Australian printmakers. He also produced educational exhibitions to show the public examples of printmaking tools, and blocks and plates so that they could understand the nature of printmaking processes. The concentration and informed promotion of printmaking at the AGSA assisted in creating a fertile and engaged printmaking environment in South Australia.

The AGSA’s structured annual exhibition programs usually combined a wide range of printmaking exhibitions in any calendar year. In 1957, for example, Appleyard presented *Recent German Graphic Art*, an exhibition of 140 drawings, etchings and lithographs by contemporary German artists; the AGSA’s collection of prints *Liber Studiorum* by JMW Turner; and an exhibition of prints by past and present members of the RSASA, held in conjunction with the RSASA’s centenary celebrations.¹³³ In 1958, he showed *Modern British Lithographs*, an exhibition of fifty prints lent by the Senefelder Club in London; *British Graphic Art 1958*, a collection of forty etchings and lithographs by contemporary British artists; and *Miserere* by Georges Rouault, an exhibition of forty-eight of the suite of fifty-eight etchings; an educational exhibition *Prints and Printmaking*, which described the production, techniques and history of engraving with the aid of prints, plates and blocks, tools and photographic enlargements; and a survey exhibition of sixty-five prints by South Australian John Goodchild, (lecturer and principal of SASA). Goodchild was most active making prints in the 1920s and 1930s and, although most recognised for his draftsmanship in his etchings, he is possibly more poetic in other print media, such as the colour linocut *Landscape*, which is beautifully composed, the choice of colours creating depth in

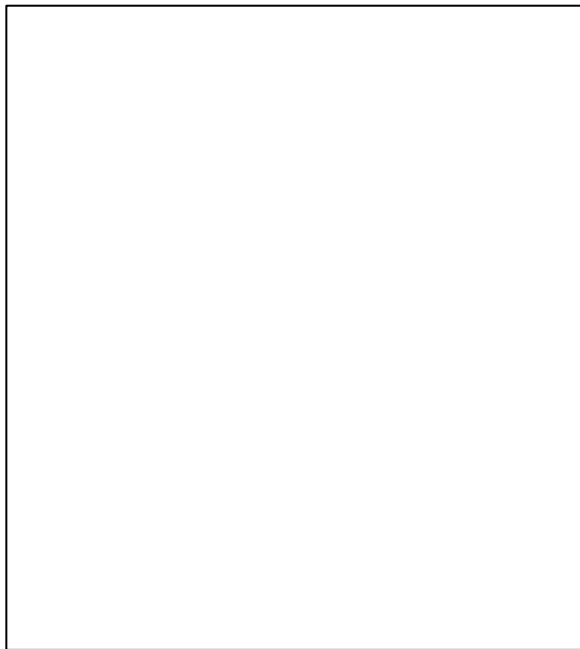
¹³¹ John Yeatman, “Thirty-second Annual Report of the Art Gallery Board 1970-71,” (Adelaide: Art Gallery of South Australia, 1971), 6

¹³² Wilfred Prest, “Annual Report of the Art Gallery Board 1981-82,” (Adelaide: Art Gallery of South Australia, 1982), 6

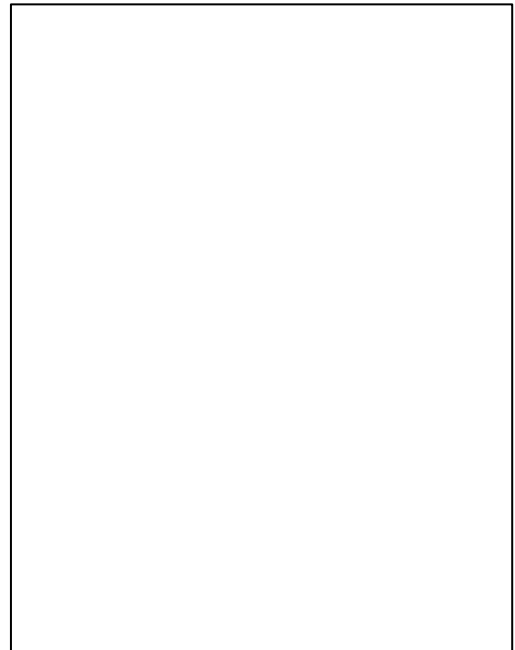
¹³³ Lloyd Dumas, “Eighteenth Annual Report of the Art Gallery Board 1956-57,” (Adelaide: National Gallery of South Australia, 1958).

the landscape and the carved linework suggesting the fluidity of a pen and ink drawing.

Goodchild travelled to London in 1926 to study and add colour to the essentially black-and-white palette of his etchings.¹³⁴ He returned two-and-a-half years later and, in 1929, he exhibited watercolours, drawings, etchings and lithographs at the Society of Arts Gallery (RSASA 1935). Goodchild was a member of the Board of the AGSA from 1938 until 1969 (except for a seven-year break) and purchased works for the AGSA on a trip to England in 1949. The range of Goodchild's printed works, which included etchings, aquatints, drypoints, lithographs, woodcuts and the odd linocut, would have made an impressive display as a retrospective exhibition and assisted in Appleyard's mission to bring a range of printmaking to the attention of visitors to the AGSA.¹³⁵



Illus 34. John Goodchild, (*landscape*), 1926-c.28, linocut printed from multiple blocks, 16.2 x 14.5 cm. Image not reproduced owing to copyright restrictions.



Illus 35. John Goodchild, *Evening, Holland*, 1928, lithograph, 31 x 26.4 cm. Image not reproduced owing to copyright restrictions.

International exhibitions of prints and works on paper allowed South Australian artists to gain an awareness of contemporary trends by seeing works by recognised

¹³⁴ C.J. Coventry, "John & Doreen Goodchild," (Adelaide: Society of Arts (RSASA), 1929).

¹³⁵ A posthumous exhibition of Goodchild's prints and drawings was held at the AGSA in 1981, the year after his death. A catalogue was produced with an essay by Alison Carroll. Almost all of the prints in the 1981 exhibition were purchased by the AGSA in 1957. Many of these prints would have been in the survey exhibition in 1958.

international artists. Printmakers in South Australia had access to very recent works from overseas galleries and museums. The Adelaide Festival of Arts exhibition at the AGSA in 1960, curated by Appleyard, featured an exhibition of *Contemporary British Graphic Art*, a collection of forty etchings and lithographs by significant British artists which was lent by St. George's Gallery in London.¹³⁶ Other international exhibitions in the 1960s included *Contemporary Australian and European Colour Prints* (1964), *Contemporary American Graphic Art* (1965), *German Prints Today* (1966) and *Canadian Prints and Drawings* (1968).



Illus 36. Lisette Kohlhausen, *Tranquillite*, c1936-38, linocut print, 37.4 x 32.2 cm. Image not reproduced owing to copyright restrictions.

In 1956, the AGSA acquired twenty-eight contemporary prints, including colour lithographs by Bernard Buffet, Gino Severini, Max Ernst, Marc Chagall and Marino Marini, and etchings by Pablo Picasso, Joan Miró, Hans Hartung and other prominent

¹³⁶ A.R. Downer, "Twenty-first Annual Report of the Art Gallery Board 1959-60," (Adelaide: National Gallery of South Australia, 1960), 3

members of the school of Paris.¹³⁷ Works by Australian local and interstate printmakers were purchased as well. Local South Australian artist Lisette Kohlhausen had two linocuts, *Tranquillite* and *The Goat Farm*, purchased by the AGSA in 1957.¹³⁸ Kohlhausen grew up on a farm near Kilkerran on the Yorke Peninsula but moved to Adelaide and started taking art classes. She studied in Melbourne, Sydney and London, and in 1951 she was giving lectures at the AGSA with Ivor Francis and Jeffrey Smart.¹³⁹ She was a fellow of the RSASA and secretary for fifteen years from 1947 to 1962, then vice-president from 1962 until her death in 1969, and also, with Dorrit Black, was a foundation member of the CAS SA in Sydney and exhibited in the First Adelaide Annual CAS SA Exhibition in 1943.¹⁴⁰ Kohlhausen made paintings as well as lino and woodcut prints. Her prints must have come to the attention of Ron Appleyard, perhaps they discussed her work when Kohlhausen gave lectures at the AGSA. The purchase of her prints was the beginning of numerous future acquisitions of work by local printmakers.

Kohlhausen's linocuts are deftly carved and demonstrate a keen understanding of the relief medium; they have strong compositional structures and her light and dark areas interact to create a powerful visual narrative. Her linocut *Tranquillite* depicts silhouetted cypress pines and a large shade tree on the edge of a rural cemetery. The graves, headstones and crosses in the foreground are finely carved and detailed but an almost timeless space is created by the sentinel nature of the large and dark trees that dominate the composition.

In 1958, Appleyard added international and historical print acquisitions, including forty-eight prints from the Rouault *Miserere* series and prints by Anthony Gross and S.T. Gill. There were also numerous prints purchased from local artists, including Lisette Kohlhausen (again), Karin Schepers, Udo Sellbach, Allan Glover, and Geoffrey Brown.¹⁴¹ Schepers and Sellbach had only arrived in Adelaide in 1956, so it is

¹³⁷ Ron Appleyard, "A Group of Contemporary Prints," *Bulletin of the National Gallery of South Australia* 18, no. 2 (1956): 6

¹³⁸ Dumas, Eighteenth Annual Report.

¹³⁹ E.J.R. Morgan, "Twelfth Annual Report of the Art Gallery Board 1950-51," (Adelaide: National Gallery of South Australia, 1951).

¹⁴⁰ Louis James, "Au Revoir Lisette, Tributes to Lisette Kohlhausen," *Kalori, Royal South Australian Society of Arts*, 7, no. 2 (1969): 7-8

¹⁴¹ Lloyd Dumas, "Nineteenth Annual Report of the Art Gallery Board 1957-58," (Adelaide: National Gallery of South Australia, 1958), 7; Prints purchased include the following: *Old Houses, Montpelier*, Aquatint, Allan C Glover, *Goat*, Etching, printed in colours by Geoffrey Brown, *City Street, Cologne*, Lithograph, Karin Schepers, *Fruit Still Life*, Lithograph printed in colours, Karin Schepers, *Street Scene, Cologne*, Lithograph printed in colours, Karin Schepers, *Trees in a City*, Lithograph, Udo Sellbach, *Skull*

interesting to note that Appleyard described them as local artists by 1958, which demonstrates how quickly they integrated into the art community and at the same time created networks with powerful institutions.



Illus 37. Karin Schepers, *Fruit Still Life*, 1953, colour lithograph on paper, 20.6 x 45.1 cm. Image not reproduced owing to copyright restrictions.

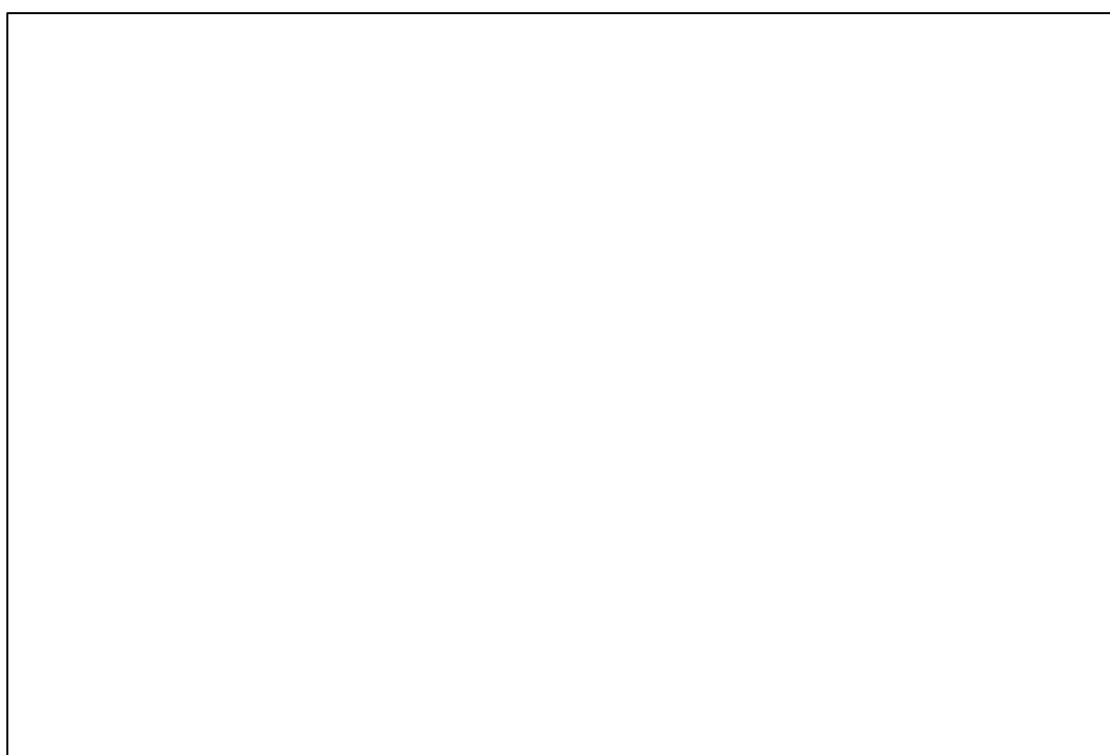
The South Australian prints purchased by Appleyard in the 1950s encompass a range of techniques by numerous artists. During this period, artists working in printmaking either set up their own presses for etching or lithography in their studios, or hand printed woodcuts and linocuts. SASA did have an etching press (Ethel Barringer's press), and there was printmaking equipment at SPC.

Geoffrey Brown made his first multiple plate colour etchings working at night with Allan Glover at the SASA. The black-and-white lithograph *City Street, Cologne* by Schepers is undated and *Fruit Still Life* is dated 1953, and therefore it is likely that these prints were made in Germany and brought to Australia. The date on the colour lithograph *Street Scene, Cologne* by Schepers is unclear but appears to be '57', and Sellbach's lithograph *Skull in a landscape* is also dated with 57, so these were printed after Schepers and Sellbach came to Adelaide, but before they moved to the SASA. Thus, they would have been printed at SPC.

In the 1950s, there was very little printmaking taught at the SASA and it had a craft rather than fine art focus. Schepers' *Fruit Still Life* incorporates gestural brush

in a Landscape, Lithograph, printed in colours, Udo Sellbach, *Melbourne Rooftops*, Linocut, Lisette Kohlhagen, *The Pond*, *Treasury Gardens*, Linocut, Lisette Kohlhagen.

washes and unexpected colour combinations which imbue the print with a joyful quality. Combining the black brush marks with the translucent pinks, yellows and grey-blues creates a dynamic composition within what can be a somewhat formulaic genre. Sellbach's *Skull in a Landscape* offers the viewer a different and more confronting image, that of drought and death in a sunburnt and existential landscape. Fluidity of line is again evident, but in Sellbach's work it supports an image of agony and despair in the natural world. South Australia is a largely desert state with a lot of marginal farming lands. How different this must have been from the industrialised cities and verdant farm lands of Germany, but in many ways it could also be a metaphor for the death and destruction caused by war.



Illus 38. Udo Sellbach, *Skull in a Landscape*, 1957, colour lithograph on paper, 39.1 x 59.7 cm. **Image not reproduced owing to copyright restrictions.**

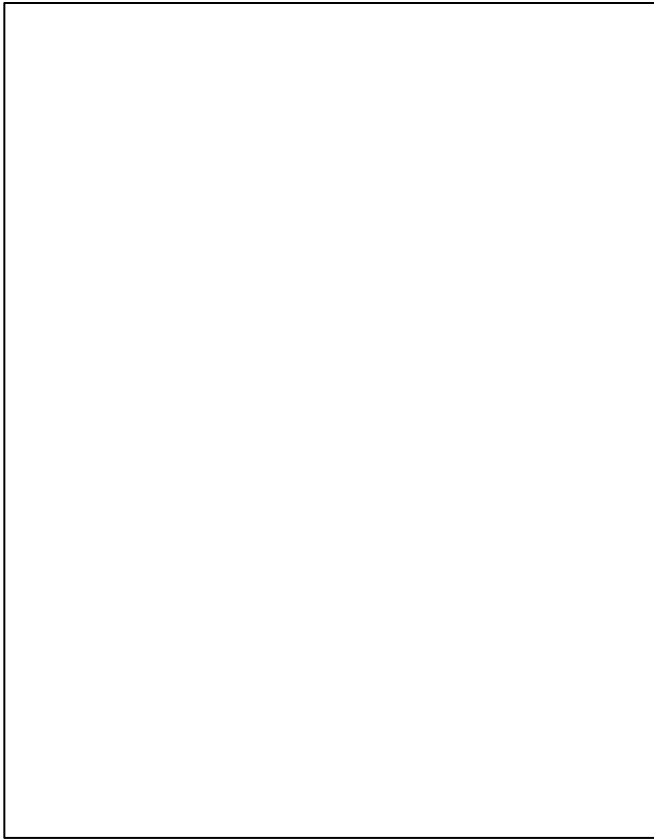
Appleyard wrote many articles for the *AGSA Bulletin* and *Art and Australia*. It is his essays on printmaking in Australia that are of particular interest in documenting the shift in printmaking that occurred from the 1930s to the 1960s. In 1951, he wrote about an exhibition of Australian prints in the David Murray Print Room at the AGSA that celebrates the Commonwealth Jubilee year (of Federation). His essay *Notes on Print Making in Australia* positions early printmaking in Australia and South Australia, from the rise in interest in etching and the creation of the Australian Painter-

Etchers' Society, to the low ebb of printmaking from the 1930s due to the desire for "colour in the home ... [that] is readily satisfied by the colour reproduction".¹⁴² In Appleyard's essay *Some Recent Australian Graphic Art* (1960) he argues that the current revival of printmaking in Australia has been influenced by the experimental works of artists from Europe and America, "where technical innovations and vigorous exploitation of colour and texture have raised printmaking to a new level of creative expression." In the same essay, Appleyard conjectures that the success of the renaissance in printmaking in Australia was dependent upon the public's recent acceptance of the print as an original art form.

Appleyard's analysis of the development of printmaking in Australia also pointed to the contribution of lecturers Udo Sellbach and Karin Schepers teaching graphics at the SASA, and to the benefits of overseas study evidenced by local South Australian artist Geoffrey Brown, whose three-coloured lithograph *Composition* was purchased by the AGSA in 1960.¹⁴³ Brown had studied etching at the London Central School of Arts and Crafts in 1960 and, while there, he also learned lithography. His print *Composition* is very different from his early etchings, which were much more representational, and demonstrates that an artist is often less restrained and more experimental in approach when investigating a new medium.

¹⁴² Ron Appleyard, "Notes on Print Making in Australia," *Bulletin of the National Gallery of South Australia*, 13, no. 1(1951).

¹⁴³ Ron Appleyard, "Some Recent Australian Graphic Art," *Bulletin of the National Gallery of South Australia*, 22 no. 1(1960). Brown's print *Composition* was also listed in the 1962 AGSA Twenty-Second Annual Report as being acquired during 1960-61.



Illus 39. Geoffrey Brown, *Composition*, three colour lithograph, 1960, size unknown. Image not reproduced owing to copyright restrictions.

As a keeper and then curator of prints, Appleyard was an energetic and dedicated follower of contemporary trends in Australian and international printmaking and his essays and articles on historical and contemporary prints elevated the profile of printmaking in South Australia. He encouraged and supported local printmakers by purchasing their work for the AGSA collection.

South Australian artists who travelled abroad to study

The urge to travel abroad to see historical and contemporary art and to study was paramount for many artists in Australia in the pre- and post-war years. Whilst there was an expansion of economic globalisation in the first half of the twentieth century with an “increasing circulation of capital, information, goods, and services”¹⁴⁴ there was a corresponding increase in cultural globalisation. The “movement of objects, signs and people across regions and intercontinental space”¹⁴⁵ combined with the ‘modernist’ rejection of traditional forms compelled artists to travel abroad and investigate new forms of expression.

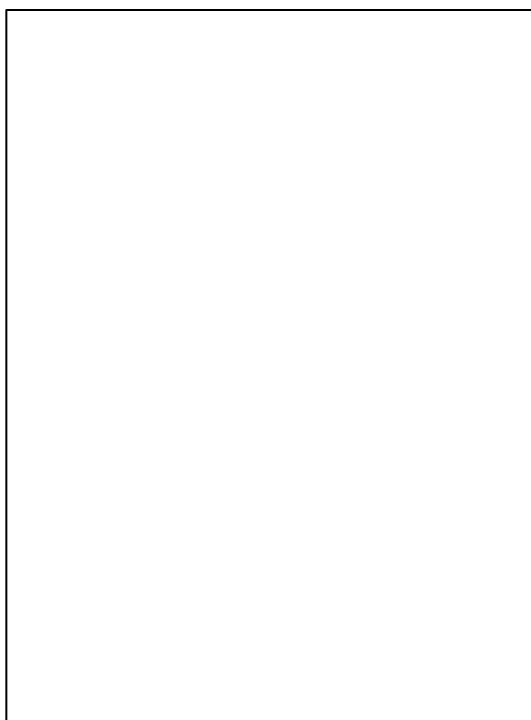
Brian Seidel notes “during the 1950s there was a continuous exodus of Australian artists to Europe. Some remained, making London their base, but the majority returned home in the late 1950s and early 1960s. For many, their overseas experience included a period of work in some of the most important print studios of London, Paris and, although less commonly, the U.S.A.”¹⁴⁶ Jacqueline Hick, a printmaking student of John Goodchild at the South Australian School of Arts and Crafts from 1934 to 1937, “travelled to Europe and studied at the London Central School, and the F. Léger Studio in Paris.”¹⁴⁷ Hick travelled between England, France and Italy during 1948 to 1950, and spent much of her time painting with another South Australian artist, Jeffrey Smart, who in 1963 decided to live in Italy, setting up a studio near Arezzo in 1971. Hick gained an international perspective which, in many ways, made her look more closely at the Australian landscape and people. Even though Hick did not study printmaking overseas, she did teach printmaking with Karin Schepers and Udo Sellbach at SASA for a short time. Her printmaking skills, combined with her knowledge of European art, created a good mix for teaching students at SASA.

¹⁴⁴ Melba Cuddy-Keane, ‘Modernism, Geopolitics, Globalization’, *Modernism/Modernity*, 10, no. 3, 2003, 541

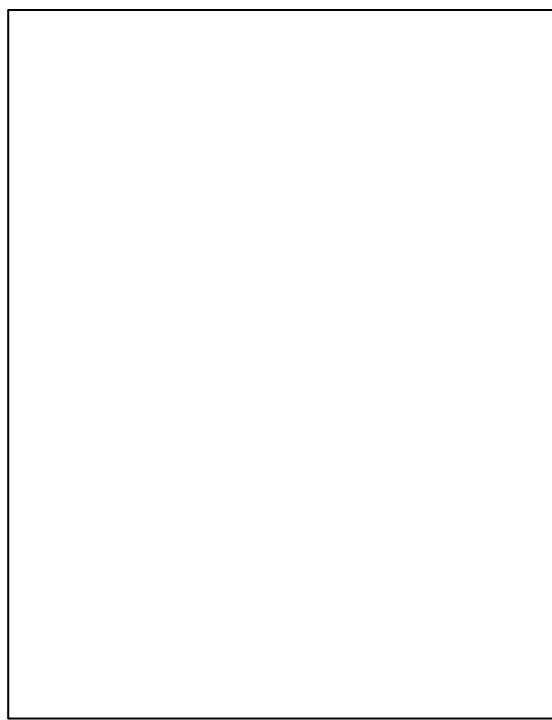
¹⁴⁵ Cuddy-Keane, ‘Modernism, Geopolitics, Globalization’, 544

¹⁴⁶ Brian Seidel, *Printmaking in Australia* (Melbourne: Longmans, 1965), 4

¹⁴⁷ Carroll, *Graven Images*, 53



Illus 40. Geoffrey Brown, *Bank of the Seine*, 1954, soft ground intaglio, 20 x 15 cm. Image not reproduced owing to copyright restrictions.



Illus 41. Geoffrey Brown, *Fiesta*, 1955, soft ground intaglio, 25 x 20 cm. Image not reproduced owing to copyright restrictions.

Geoffrey Brown, student and then lecturer at the SASA, first travelled abroad in 1951 to London. Discussing the European influences on Brown's work, Butler notes:

When Brown landed in England preparations for the Festival of Britain were underway: There was an air of vitality and a confidence in the arts. But it was not the grand subjects or wealthy scenes that provided Brown with his subject matter. He was an artist drawn to street life - its musicians, beggars, flower sellers and pub gossipers. Travelling through Europe he sought out great works by the masters of the genre - Rembrandt, Goya, Daumier and Picasso.¹⁴⁸

Brown's prints *Bank of the Seine* and *Fiesta* confirm his interest in observing informal commonplace situations. Worked up from sketches in notebooks, Brown utilised the intaglio technique of soft-ground etching to create prints which look like crayon drawings, adding depth of tone by progressively etching the darker areas longer. Brown travelled again in 1952, studying life drawing for two months at the Académie de la Grande Chaumière in Paris. Overseas again in 1958, Brown attended London Central School of Arts and Crafts and worked under Merlyn Evans and Tony Harrison for etching, and John Watson and Ernie Devenish for lithography. Brown completed a Diploma in Etching at the London Central School of Arts and Crafts in 1960.

¹⁴⁸ Roger Butler, *Geoffrey, Brown, Survey Exhibition 1952-1957* (Hawthorne VIC: Eastgate Gallery, 1995), Foreword

Qualifications from overseas institutions were viewed favourably when artists applied for positions at the SASA. Brown continued to travel both interstate and overseas to see new work and connect with artists throughout his career as a painter and printmaker. These connections from his travels brought international printmakers, such as Chris Prater from the UK and Bill Whorrall from the USA, to run workshops at SASA, and nationally recognised printmakers, such as Graeme King, from Melbourne to be external assessors for final year students.



Illus 42. Geoff Wilson, *A Most Elaborate Fenced Stake Out* (from *the El Dorado* series), 1972, screenprint, 41 x 67 cm. **Image not reproduced owing to copyright restrictions.**

Geoffrey Wilson also went to England to study printmaking in the mid-1950s, attending the Hammersmith School of Art where he learned lithography. He returned to Adelaide at the end of the decade and continued making prints.¹⁴⁹ Wilson, who worked mainly in watercolour and painting, was a popular and innovative lecturer at the SASA, and Hylton notes that “In the mid-1960s with the advent of hard-edged painting as an international movement, art schools around Australia began to experiment with this largely abstract and colourful style.”¹⁵⁰

¹⁴⁹ Carroll, *Graven Images*, 53

¹⁵⁰ Jane Hylton, “Orchestrated Vision - the art of Geoff Wilson,” (Fleurieu Biennale Inc, 2000), 15

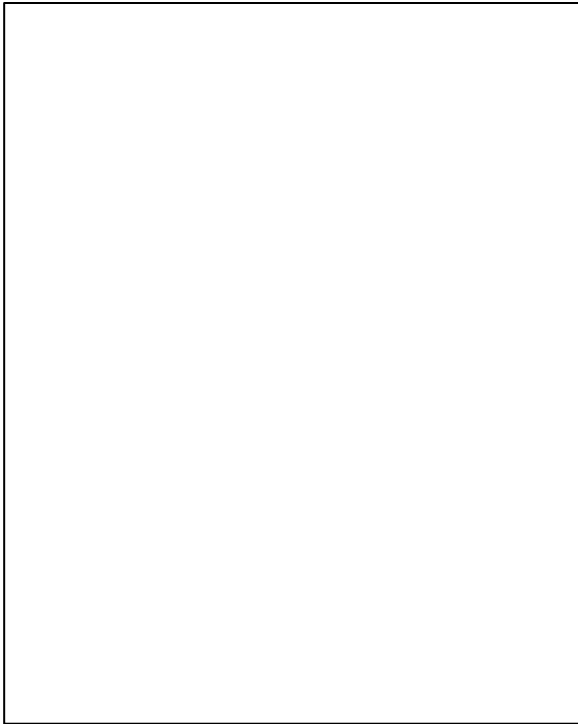
Syd Ball was a painter, printmaker and lecturer at SASA (1965-69) working in this abstract and colourful manner.¹⁵¹ The printmaking technique most suited to large areas of flat, bright colours is screenprinting. While working with Helen Macintosh to produce a design program for trainee art teachers, he began to make screenprints.¹⁵² Ball's mostly abstract screenprints were vastly different to the softly geometric landscapes Wilson painted. His two series of screenprints, the *El Dorado* series and the *Circle-square* game series, were produced at his home in Belair using hand-cut paper stencils. These prints are technically sophisticated, with crisp compositions and enigmatic titles. *A Most Elaborate Fenced Stake Out* has echoes of the 1966 film *El Dorado* where Cole Thornton (John Wayne) and the El Dorado sheriff (Robert Mitchum) join forces to help protect a rancher's water supply. Popular culture entered fine art disciplines from the 1950s, and Wilson combined playing card suit icons - the heart, diamond, spade and club - with dotted line boundaries and fence structures. Perhaps it is the 'luck of the draw' that defines a person's destiny or their ability to overcome the encroaching fences of reality.

Wilson made screenprints from 1969, and in 1972 he held a very successful exhibition of these at the Richard Llewellyn Gallery at Dulwich (1968-73). He then took a year off teaching, went back to England, and never made another print. Despite describing his foray into screenprinting as a 'bit of whimsy', Wilson's prints form a significant body of work.¹⁵³ Wilson continued as a painter of South Australian landscapes using oils and acrylics, creating works that, in many ways, intersect the formal qualities of Jeffrey Smart's work with Dorrit Black's softer and less existential landscapes.

¹⁵¹ An exhibition of Ball's work, curated by Samstag Museum in Adelaide, *Syd Ball: The Colour Paintings 1963-2007*, was held at Penrith Regional Gallery NSW in 2008, and at Anne & Gordon Samstag Museum of Art, Adelaide and McClelland Gallery and Sculpture Park, Melbourne in 2009.

¹⁵² Hylton, "Orchestrated Vision - the art of Geoff Wilson," 16

¹⁵³ Hylton, "Orchestrated Vision - the art of Geoff Wilson," 17



Illus 43. Barbara Hanrahan, *Michael and Me and the Sun*, 1964, etching on zinc, 50 x 38 cm.

Image not reproduced owing to copyright restrictions.

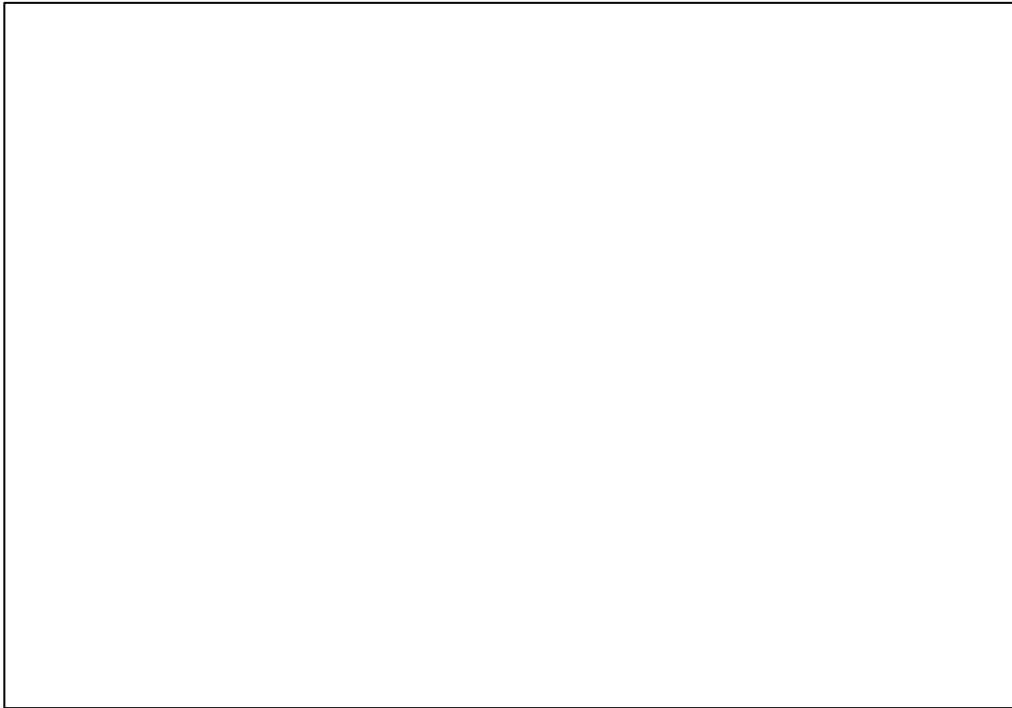
After studying at the SASA with Sellbach and Schepers, Barbara Hanrahan travelled overseas in 1963 and studied printmaking at the Central School of Arts and Crafts in London, "leaving behind what she felt to be a conservative Adelaide society."¹⁵⁴ Hanrahan was exhilarated in the London of the 1960s, enjoying the freedom to explore the fashion, music, books and 'pub culture' with her artist friends. She found the works of British artists, such as David Hockney, Peter Blake and Richard Hamilton, exciting. Hanrahan absorbed the fine art and popular culture iconography of her surroundings, and translated the influences into her very personal, detailed and idiosyncratic visual language. She returned to Adelaide for only two years before leaving again for London in mid-1965, where she stayed until 1973.

Like many artists, Hanrahan gained a greater understanding of her own culture when able to view it from a distant perspective. Hanrahan was interested in the artist operating as an outsider. She was fascinated by artists and writers who lived unconventional lives, such as William Blake, Paul Gauguin, Vincent van Gogh and Aubrey Beardsley.¹⁵⁵ Hanrahan rarely worked from a pre-conceived drawing and

¹⁵⁴ Carroll, *Barbara Hanrahan*, 23

¹⁵⁵ Carroll, *Barbara Hanrahan*, 16

usually worked straight onto the plate or block. The subject matter for Hanrahan's prints and novels were intertwined; the etching *Michael and Me and the Sun* was produced in London in 1964 and her final novel of the same title describing her early years living as an artist in London in the 1960s was published the year after her death in 1992, decades later. Hanrahan was ill when she was writing the book and it is a testament to her observational skills that she could recall her years of study in London and capture them so vividly.



Illus 44. Brian Seidel, *The Fisherman*, 1961, colour lithograph, 35.2 x 51.0 cm. Image not reproduced owing to copyright restrictions.

Brian Seidel studied at the SASA from 1949 to 1953 and in 1961 travelled on a Fulbright Scholarship to the USA to study etching with Mauricio Lasansky at Iowa University.¹⁵⁶ Seidel was looking forward to receiving tuition in printmaking, particularly lithography, as he had taught himself using a 1940 technical manual *The technique of colour printing by lithography* by Thomas E. Griffiths¹⁵⁷ and had also sought advice from trade printers about the process. Seidel's self-taught lithographic technique does not inhibit his print *The Fisherman*, which shows a vigorous use of layered drawing with lithography crayons and tusche. Unfortunately, Seidel found Lasansky a difficult man to work with; he was a very good printmaker, but not a good

¹⁵⁶ Grishin, *Contemporary Australian Printmaking*, 29

¹⁵⁷ A copy of this book can be located in the National Library of Australia.

teacher.¹⁵⁸ Another disappointment at Iowa University was that they did not teach lithography; there was almost no lithography taught at art schools in the USA at that time. It was not until June Wayne opened the Tamarind Lithography Workshop in 1960 that lithography gained momentum and was then introduced into art schools. From 1962 to 1963 Seidel studied etching and lithography at the Slade School of Art in London, where he studied lithography with Stanley Jones.¹⁵⁹

While at Iowa University, Seidel studied the Italian Renaissance and gained an MA. His art historical thesis and international perspectives appealed to the publishers, Longmans, who invited him to write a book on printmaking as part of their series *The Arts in Australia*.¹⁶⁰ While he was writing the book, Seidel exhibited paintings rather than prints because, in his opinion, most Australians thought prints were reproductions. Thus, one of his reasons for writing the book was that he wanted people in Australia to place greater value on prints, as they did in Europe and America.¹⁶¹ Published in 1965, his book provides a useful overview of printmaking in Australia in the 1960s, although it was criticised by Max Harris as being parochial because there were so many South Australians included in the book. Seidel believed, however, that the vitality of printmaking in South Australia at the time justified their inclusion.¹⁶² Of the twenty-three artists included in Seidel's book, five were from South Australia, with the rest from NSW and Victoria. This appears to be a reasonable proportion based on the number of South Australian printmakers included in national print exhibitions at this time.

¹⁵⁸ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2009.

¹⁵⁹ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2009. Dates of study from www.daa.org.au/bio/brian-seidel/, accessed on December 20, 2016.

¹⁶⁰ Brian Seidel. *Printmaking in Australia*. (Melbourne: Longmans, 1965)

¹⁶¹ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2009.

¹⁶² Brian Seidel, transcript of interview with Elspeth Pitt, Beechworth, Vic, June 15, 2013.



Illus 45. Franz Kempf, *With Signs and Wonders*, 1971, lithograph, 42 x 49 cm. Image not reproduced owing to copyright restrictions.

Franz Kempf travelled extensively overseas, studied at the Pietro Vannucci Academy of Fine Art in Italy (1956), and worked with Oskar Kokoshka in Salzburg, Austria (1957), before heading to London and working in film and television (1957-1959). Back in Melbourne, he taught for two years at the RMIT (1960-1961), and in 1962 moved to Adelaide to work at the SASA, teaching classes for the Diploma in Advertising. After his appointment to the SASA, Kempf maintained links with overseas organisations, curated exhibitions of Jewish art, and regularly travelled overseas to study and exhibit. Kempf's vast body of work in paintings and prints is infused with his acute observational ability to see what many others do not. He combines external realities with his transcendent and visionary imagery. In 1976, Kempf's book *Contemporary Australian Printmakers* was published and his knowledge of international and national printmaking trends is apparent throughout the publication. This book is an excellent historical record which updated and expanded Seidel's book from 1965.

Artists are interested in the world around them, but they are also curious about distant lands and different cultures. It is a testament to the enthusiasm of the artists who travelled by ship, often taking six or more weeks to arrive at European destinations, that the time and expense of travel was justified by the educational and cultural stimulation they considered necessary for their creative development as artists. Brown, Hanrahan, Seidel and Kempf all returned to Adelaide with a new modernist sensibility, and engendered in students and colleagues at the SASA an enthusiasm for international, as well as local, perspectives. It was this combination in South Australia, of local artists travelling overseas to study abroad, and migrant artists coming to South Australia that created such a stimulating environment for printmaking in the late 1950s and 1960s.

Publications

Printmaking in Australia in the late 1950s and early 1960s was gaining purchase as an exciting and independent art form; there were articles about prints in international and national journals, exhibitions of prints were touring Australia, international prints were being exhibited and collected in state galleries, and print prizes gave printmaking an institutional credibility.

Critical and informed articles about art exhibitions and artists' works have always been highly valued by artists everywhere. Articles about international trends and profiles on artists make useful reading, but the most sought-after articles are those which extend an artist's understanding of the medium they use. *The Studio*, an international art magazine available in Australia since the 1920s was, by the 1950s, a bi-annual publication, published in London and New York,¹⁶³ with articles on fine art and crafts, and regular articles on printmaking. Although the focus was on London and New York, international coverage was integral to the publication as well. The printmaking articles in *The Studio* illustrate the shift in emphasis of printmaking techniques and conceptual concerns occurring in Britain, USA and Australia. In the early 1950s, there were numerous articles about wood engraving, but articles such as "British Lithography Today", "Pioneers in Serigraphy and later Contemporary Colour Lithography" and "American Prints Today" document the growth of fine art lithography and screenprinting during this period.¹⁶⁴ Although there were no articles about Australian printmaking in *The Studio* during the 1950s, Australian painters were included in "Recent Australian Painting" by Hal Missingham (1957), and Sidney Nolan was the subject of an article in 1960.¹⁶⁵

Closer to home, an Australian art magazine *Art & Australia* was first published in Sydney in 1963 by Sam Ure Smith. His father, Sydney Ure Smith, published *Art in Australia* from 1916 to 1942, and this magazine assisted in promoting the Australian Painter-Etchers Society, of which Sydney Ure Smith was a founding member, when

¹⁶³ *The Studio* was published in London from 1893 until 1964 when it was absorbed into *Studio International* magazine which reflected its content.

¹⁶⁴ Peter Floud, "British Lithography Today," *The Studio* 140(1950): 65-72; "Francis & Dorothy Carr, Pioneers in Serigraphy," *The Studio* 142(1951): 108-109; Gustave von Groschwitz, "Contemporary Colour Lithography," *The Studio* 156(1958): 14-21; Gustave von Groschwitz, "American Prints Today," *The Studio* 158(1959): 65-69

¹⁶⁵ Hal Missingham, "Recent Australian Painting," *The Studio* 153(1957): 33-41 ((including Lawrence Daws, Bob Dickerson, Jean Bellette, Sidney Nolan, John Olson, Len French, Frank Hinder and Judy Cassab); The Editor, "Sidney Nolan: Q & A," *The Studio* 159(1960): 130-131

the society formed in Sydney in 1920.¹⁶⁶ The second issue of *Art & Australia* features an article by Hal Missingham on Margaret Preston that includes discussion of her stencil prints and paintings.¹⁶⁷ An informative article "Printmaking in Australia", written by James Mollison, is featured in the fourth issue, and presents an extensive review of printmaking in Australia in the early 1960s. There is an important analysis of how and where prints were being made, with the focus on Melbourne and Sydney, but there is also some mention of Adelaide. Mollison also discusses the historically significant *Australian Print Survey 1963/4* exhibition curated by Daniel Thomas and shown first at the AGNSW, then at the AGSA.

In Adelaide, the CAS SA produced *The Broadsheet*, which had been proposed by Charles Bannon (president) in 1950, but was first published in 1954 with the editorial committee comprising Joseph Choate (president), Father Prendergast and Norma Del Fabro. Issues were published intermittently and it was not until 1984 that the CAS SA *Broadsheet* became an arts journal in its own right. *The Broadsheet* provided a forum for discussion of issues concerning the art community, and promoted exhibitions and individual artists. Modest in format, *The Broadsheet* was the vehicle that discussed and debated the major intellectual arguments about art in Adelaide.¹⁶⁸

Printmakers in Australia had their first specialist publication with the launch of *Imprint*, a magazine produced by the Print Council of Australia. Overseas models for the structure and aims of the Print Council of Australia were the Print Council of America (founded 1957) and the Printmakers' Council of Great Britain (founded in 1964). *Imprint* has evolved in format and production methods since it was first published in 1966 and although the quality has been uneven, it has remained the "main forum for the discussion of issues associated with printmaking in Australia; from explaining techniques and commenting on safety issues, to writing up profiles of individual printmakers and workshops and publicizing events and exhibitions."¹⁶⁹

¹⁶⁶ Butler, *Printed images*, 79 The first exhibition of the Australian Painter-Etchers Society was presented in various forms in Sydney, Melbourne, Adelaide and Brisbane, and was supported by an issue of *Art in Australia*.

¹⁶⁷ Hal Missingham, "Margaret Preston," *Art & Australia*, 1, no. 2 (1963): 90-101

¹⁶⁸ Bruton, *Recollections*, *Contemporary Art Society*, 38-39

¹⁶⁹ Grishin, *Contemporary Australian Printmaking*, 132

Exhibitions and print prizes

Whilst relatively dormant during the 1940s and 1950s, printmaking in the 1960s became highly visible with numerous touring exhibitions of prints and a cluster of printmaking prizes. Post-WWI, there were numerous artists making prints: Margaret Preston made woodcuts and linocuts from the 1920s, Eric Thake was printing linocuts from the 1930s, and Noel Counihan was making social-political prints in the 1940s. Even so, exhibitions of prints by Australian artists were rare; often prints were exhibited together with watercolours and drawings, and very few exhibitions of international prints were to be seen.¹⁷⁰ Prints by Australian artists had been exhibited in various national and international exhibitions during the 1950s, but in 1958 four Australian printmakers (including Karin Schepers and Udo Sellbach based in Adelaide) were represented at the *Fifth International Biennial of Contemporary Color Lithography* at the Cincinnati Art Museum, and Australian printmakers were invited to participate in prestigious international Print Biennials in Philadelphia, Tokyo and Ljubljana.¹⁷¹

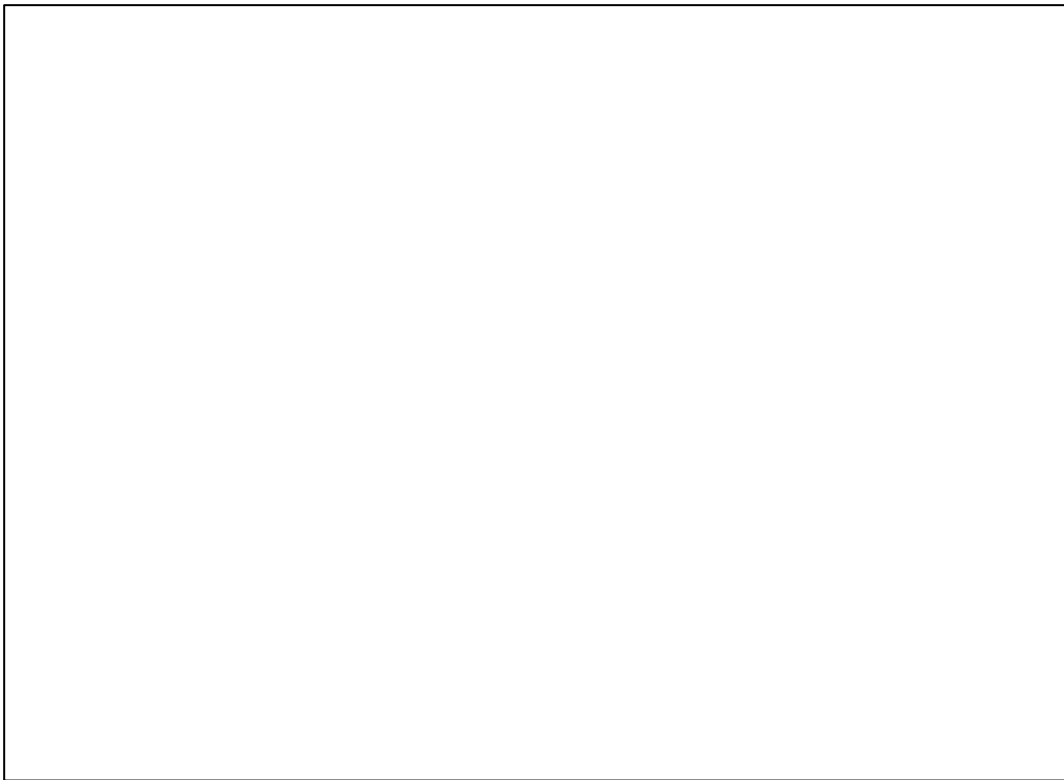
With the developments in the graphic arts in Sydney, Melbourne and Adelaide in the early 1960s, there was a parallel rise in exhibitions of prints. The Sydney Printmakers' Society was formed in 1960 and the South Australian Graphic Art Society (SAGAS) was formed in 1961, with both groups aiming to assist the artist to make graphic works and seeking to gain recognition for printmaking. In the early 1960s, there were educational printmaking facilities in Melbourne and Adelaide, and in Sydney from 1964, that generated an increased interest in printmaking, which had previously been a mostly self-taught activity, or one learned by artists through travel overseas.

The growing importance of the original print in Australia was highlighted in the previously mentioned *Australian Print Survey 1963/64*, curated by Daniel Thomas from the Art Gallery of New South Wales with assistance from Ron Appleyard at the AGSA, and Tate Adams, Janet Dawson, and Harley Preston in Melbourne. South Australian artists in the *Survey 63/64* exhibition were Geoffrey Brown, Jacqueline Hick, Franz Kempf, Alun Leach-Jones, Jennifer Marshall, Charles Reddington, Karen Schepers, Brian Seidel, and Udo Sellbach. Brown, Kempf, Schepers, Seidel and Sellbach were also included in the *Australian Print Today* exhibition at the

¹⁷⁰ James Mollison, "Printmaking in Australia," *Art and Australia*, 1, no. 4 (1964): 233-234

¹⁷¹ Grishin, *Contemporary Australian Printmaking*, 37

Smithsonian Institution in Washington DC in 1966. It is interesting to note that Barbara Hanrahan was not included in either exhibition; she was a student of Sellbach and Schepers from 1960 to 1962, but had left to study in London in 1963. Alun Leach-Jones and Jennifer Marshall were also students of Sellbach and Schepers; Leach-Jones left Adelaide in 1964, and Marshall at the end of 1963, but they were both included in the *Survey* exhibition. Possible reasons for Hanrahan's exclusion may be that she studied the Diploma in Art Teaching course, not the Diploma in Fine Arts (as Marshall had), and there was a degree of tension between the 'arty' fine art students and the student teachers or, perhaps, being in London, Hanrahan was difficult to contact.

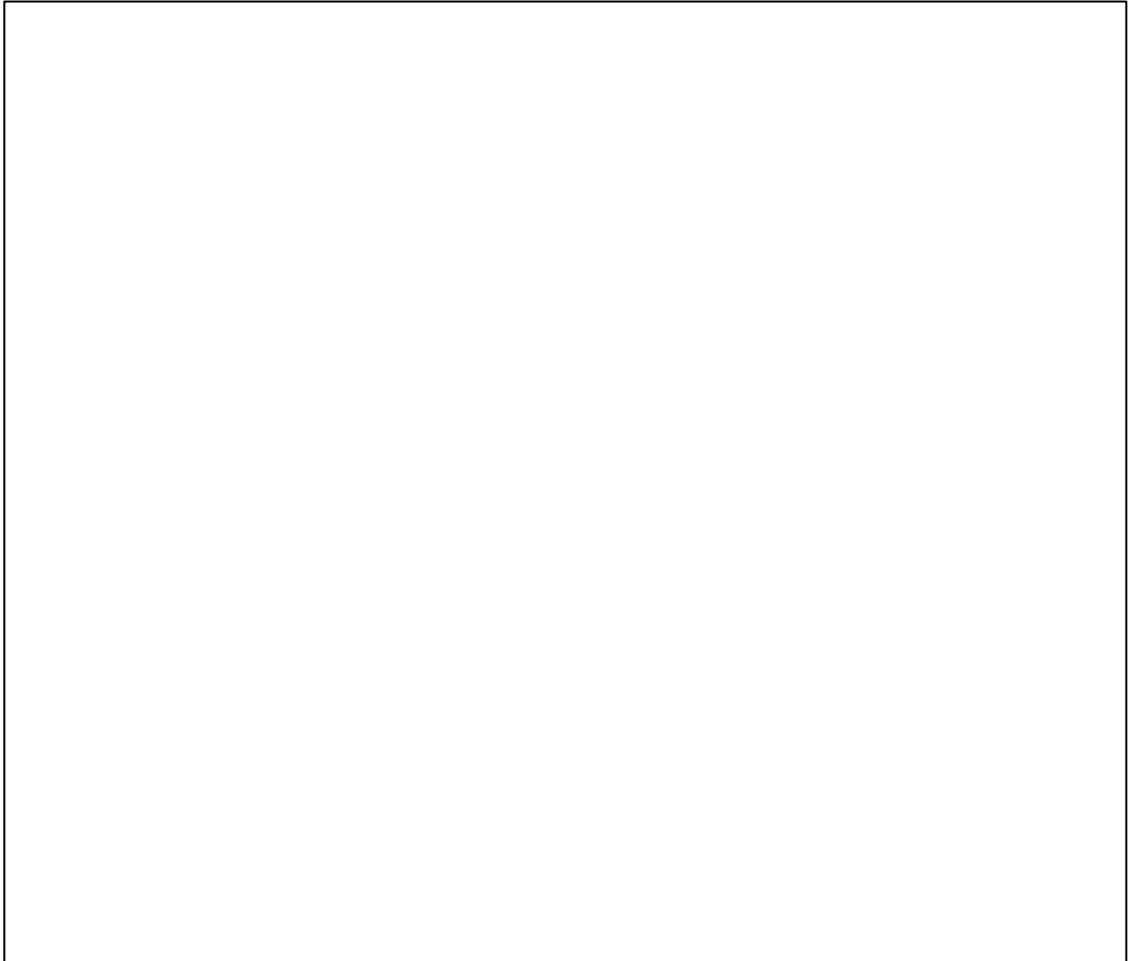


Illus 46. Alun Leach-Jones, *Flowering Cactus No.2*, 1962, colour lithograph, 40 x 63.5 cm.
Image not reproduced owing to copyright restrictions.

The South Australian artists represented in the survey exhibition contributed works encompassing most printmaking techniques: Brown, Hick, Kempf, Marshall and Schepers - etchings, Leach-Jones and Sellbach - lithographs, and Reddington - a screenprint. Leach-Jones was often seen grinding big lithography stones in the printmaking workshop at the SASA and his lithograph in the print survey, *Flower Cactus No.2*, would have required four large stones to print the grey, green, orange and black coloured layers in this dramatic and exuberant print. This print differed

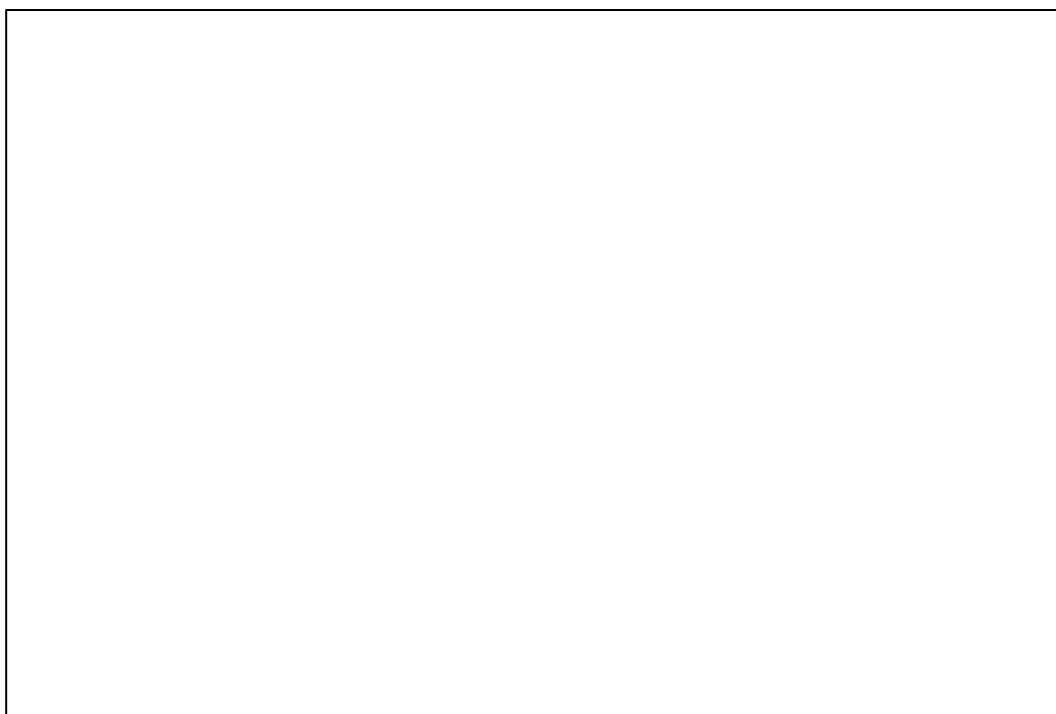
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greatly from Leach-Jones' later prints, which were characterised by clean lines and flat colours. *Flowering Cactus No.2* was acquired by the AGSA in 1962, the year it was produced, and is the only lithograph by Leach-Jones in the AGSA collection, as his numerous other prints in the collection are all screenprints.

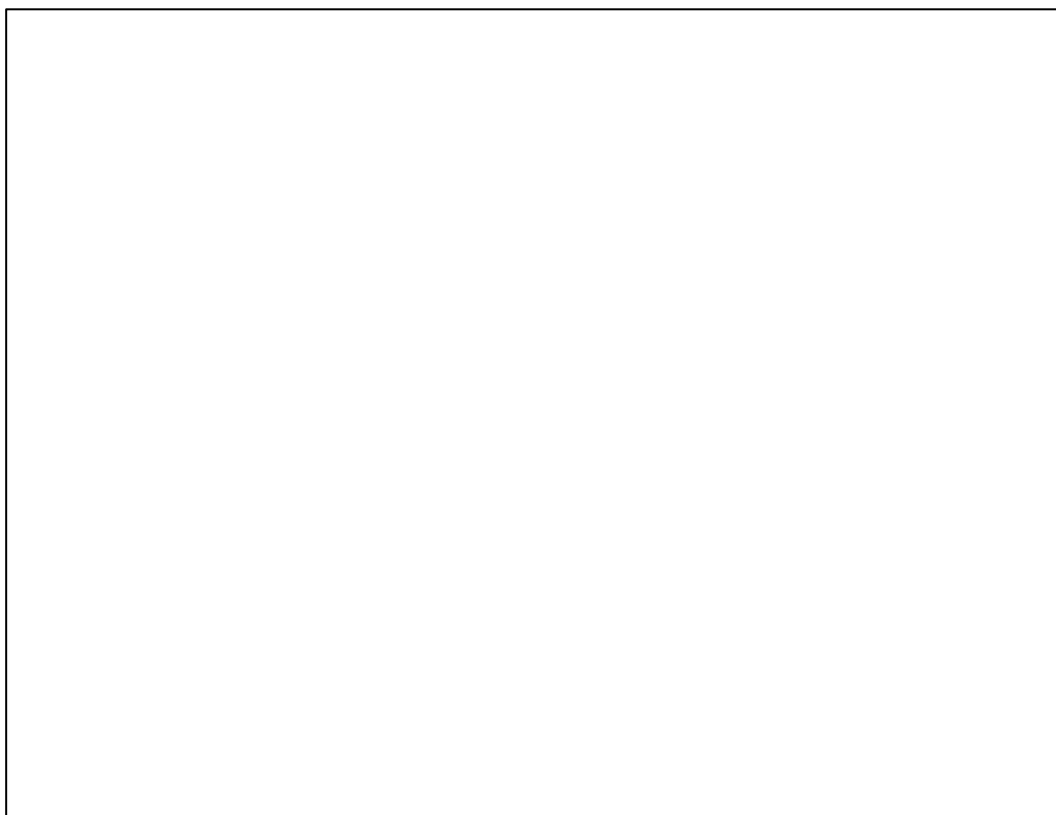


Illus 47. Jacqueline Hick, *Adoration*, 1959, colour etching, 26.2 x 35.4 cm. **Image not reproduced owing to copyright restrictions.**

Jacqueline Hick's print *Adoration* was also purchased by the AGSA in the year it was produced, 1959, and is one of Hick's later etchings. Hick's early etchings from the 1940s portray groups of women after WWII coming to terms with a new reality through Goya-esque highlighted figures in ambiguous darkened spaces. Figures are the focus of her prints, and in her colour etching *Adoration*, an apocalyptic image shows that humanity is assailed by forces within and without. Beautifully printed tonal aquatints with beastly shadow-like figures printed in burnt sienna, and smaller flailing figures printed in black, combine to produce a haunting and powerful image.

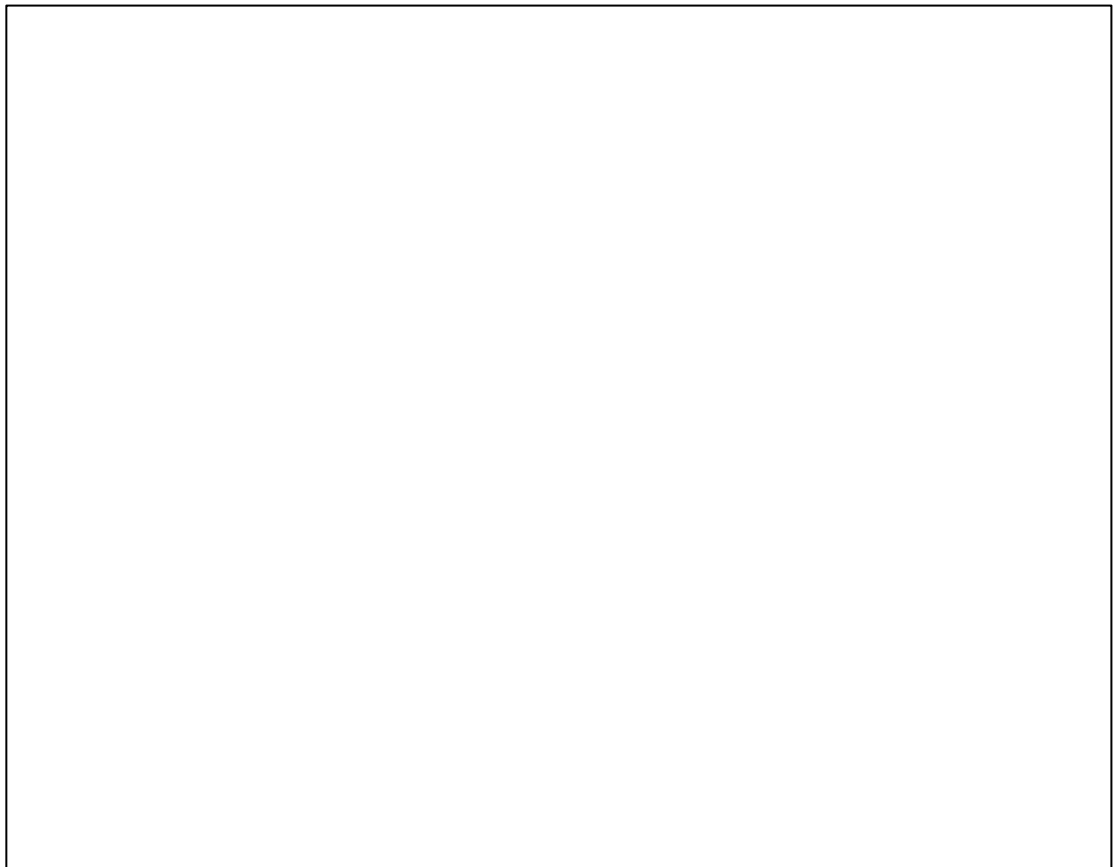


Illus 48. Brian Seidel, *Flight of the Night Bird*, 1962, etching on copper, 35.2 x 50.4 cm. Image not reproduced owing to copyright restrictions.



Illus 49. Karin Schepers, *In the Forest of the Night*, 1962, sugar aquatint on copper, 30.1 x 39.9 cm. Image not reproduced owing to copyright restrictions.

Other etchings in the survey exhibition by Seidel and Schepers show vastly differing approaches in their prints. Seidel produced an evocative night-lit landscape, with a white bird rising from a symbolic land where water, reeds, rocks and an archetypal tree form an elemental, almost dream-inspired, vision. The night bird seems destined for some distant quest and is the focus of the image, but we are caught momentarily investigating the darkened but inviting landscape as the bird flies away. Schepers' print is more formally abstracted, but an anthropomorphic quality exists within the multi-layered aquatint, etched again and again, creating a print with nuanced information in the darkened areas and detailed gestural marks and tones in the lighter areas of the print. Seidel's print is more accessible with its traditional landscape form, but the ambiguous and sensuous interplay of light and dark in Schepers' print is technically sophisticated and has origins in Teutonic darkness and destruction.



Illus 50. Jennifer Marshall, *Darkened Ways*, 1963, sugarlift aquatint on zinc, 40.4 x 50.5 cm. Image not reproduced owing to copyright restrictions.

Jennifer Marshall was a young student at the SASA and was taught printmaking by Udo Sellbach and Karin Schepers. Marshall's print *Darkened Ways* shows the direct influence of Schepers, both in technique and in its abstracted composition. Both prints were created using a sugar solution which is covered with a bituminous paint. When soaked in a tray of warm water, the sugar areas dissolve away, and this is where, after aquatinting, the plate is etched, perhaps numerous times, with subsequent blocking out of areas as the etch progresses. The technique provides a more painterly approach to etching, and Marshall's print is a particularly good example of this process.

Marshall grew up in Glenelg, the beachside suburb of Adelaide where people from South Australia vacationed, and was only nineteen when she produced this magnificent print. It is evidence of the high quality of teaching she received from both Sellbach and Schepers, but Schepers was the teacher in the studio who most students sought out for advice. Marshall's background is less nuanced than Schepers', creating a more even darkened space which is inhabited by textured grey forms which hover with intent. The darkness in Marshall's print is flat and unemotional and does not contain a litany of dark memories buried, as in Schepers' print. There is a difference in age and experience but the pupil does create a print homage to her teacher. Thomas, in the survey catalogue introduction, notes that printmakers in Australia need educational facilities and that Sellbach's department at the SASA in Adelaide "judging from its prints, are the best."¹⁷²

As well as national and international touring print exhibitions, printmaking prizes were established that further recognised and promoted printmaking. The earliest prize for printmaking was the Maude Vizard-Wholohan Prize (which also awarded prizes for painting and watercolours). Commencing in 1957, it was jointly sponsored by the RSASA and the AGSA and was, at the time, the most valuable prize offered in South Australia (painting £300, watercolour £100, print £25). The judges in 1957 were Ivor Hele, Allan Glover and the director of the AGSA, Robert Campbell. The prize attracted a national field and was widely publicised. The first winner of the printmaking section was Melbourne artist Murray Griffin with his *Bird of Paradise* woodcut, which demonstrated accomplished craftsmanship and good colour, according to Ivor Francis, who also credits Jacqueline Hick's two monotypes in which

¹⁷² Daniel Thomas, *Australian Print Survey 1963/4*, (Sydney: Art Gallery of NSW, 1963).

her use of texture and colour were outstanding.¹⁷³ The second competition of the Maude Vizard-Wholohan Prize was won by another Melbourne-born artist, Lesbia Thorpe, with her linocut print titled *Crayfish*. It was not until the following year, 1959, that a South Australian artist won the print prize. The judges, Ivor Hele, Paul Beadle and Robert Campbell, selected Seidel's lithograph *Disrobing*. The Maude Vizard-Wholohan Prize was followed in 1958 by the Victorian Artists Society print prize section, and soon thereafter Sydney's Mirror-Waratah Prize, and print prizes in Geelong, Portland, Mosman and Bathurst.¹⁷⁴

Printmaking had come of age. It was viewed as an exciting new medium, different and affordable, and it attracted a new audience and was being promoted nationally and internationally. There was abundant institutional support for printmaking, combined with an excitement for this new medium generated by artists travelling overseas to study. What was required in Australia was high-quality educational facilities for students to learn printmaking, and access workshops so that they could continue to produce prints once they finished their studies. It was at the SASA that this became possible. Paul Beadle, appointed as principal in 1958, recognised the lack of a graphic arts facility and appointed migrant artist Udo Sellbach in 1960 to establish a graphics workshop to teach all printmaking techniques. Beadle and Sellbach remained in Adelaide for a relatively short period, but their contribution formed the foundation of the revival of printmaking in Adelaide.

¹⁷³ Ivor Francis, "Reviews, Maude Vizard-Wholohan - Institute Building," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs*, 1, no.10(1957): 20

¹⁷⁴ Grishin, *Contemporary Australian Printmaking*, 42

PART TWO - A Brief History Of Printmaking Education In South Australia

Chapter 4

The early years of the SASA: 1861-1920

It is difficult to condense the long and complicated history of the South Australian School of Art. It began in 1861 as the School of Design, and is thought to be the oldest, continuing technical art school in Australia. At this time, it was located in the South Australian Institute building which was, and still is, situated on the corner of Kintore Avenue and North Terrace, an important city location which forms part of the 'cultural boulevard' of Adelaide. The first art master was Charles Hill, a line engraver trained in England, who came to Adelaide in 1854 on board the *Historia*. He continued in this position until 1881.¹⁷⁵

The first twenty years of the school's operation were administered by the Society of the Arts. In 1881, the Public Library and Museum and Art Gallery board took over the management of the school. This board also determined that the school be divided into a School of Painting and a School of Design. As a result, Charles Hill's position was abruptly terminated in 1881, largely due to criticism of his "perceived inability to sufficiently develop the practical branches of mechanical, geometrical and architectural drawing".¹⁷⁶

German-born and -trained artist Louis Tannert was appointed master of the School of Painting and, in 1882, Harry Pelling Gill¹⁷⁷ became master of the School of Design.¹⁷⁸ Gill was a tour-de-force in the Adelaide art community and taught numerous classes at the School of Design, including Design, Freehand from the Cast, Model Drawing and Geometry, Perspective, Building and Machine Construction. He also served as president of the South Australian Art Teachers' Association from 1889 to 1891 and oversaw the design of the original Elder Wing of the Art Gallery of South Australia.¹⁷⁹ Importantly, he was Honorary Curator of the AGSA from 1892 to 1909, Inspector and Examiner of Art from 1909 to 1915, and in 1909 became President of the Royal Society of Artists until 1911.

¹⁷⁵ Staff Writer, "Charles Hill, Biography," Design & Art Australia Online, accessed July 4, 2012. http://www.daao.org.au/bio/charles-hill/#artist_biography.

¹⁷⁶ M Young, "A History of Art and Design Education in South Australia, 1836-1887" (M.Ed, Flinders University of South Australia, 1986)., 364

¹⁷⁷ See Appendix 4.

¹⁷⁸ "South Australian School of Art, Prospectus 1961," (Adelaide: Education Department, 1961)., 11

¹⁷⁹ Then called the National Gallery of South Australia.



Illus 51. Entrance to the South Australian School of Arts and Crafts, Exhibition Building, North Terrace.

In 1891, the Adelaide School of Arts and Crafts moved from the Institute Building to the Exhibition Building premises further eastward on North Terrace because larger facilities were required for increasing numbers of students,¹⁸⁰ and remained there until 1963¹⁸¹. The “South Australian School of Art, Prospectus 1960” records that “In 1909, the Government adopted the recommendation of the Public Library, Museum and Art Gallery Board, that the School of Design, Painting and Technical Arts, being a

¹⁸⁰ Jenny Aland, “Art and design education in South Australian schools, from the early 1880s to the 1920s :the influence of South Kensington and Harry Pelling Gill” (MEd, University of Canberra, 1992)., 69

¹⁸¹ Aland, “Art and design”, 68

teaching Department, be transferred to the Education Department as from 30th June".¹⁸² With this move to the Education Department, Gill's title became that of Principal. In 1915, he resigned due to ill health and a year later, aged sixty-one, died on voyage to England and was buried at sea. This was a sad and tragic end for such a dynamic and perspicacious man, who had invested thirty-three years of his life into the cultural life of Adelaide.

Gill had been an enthusiastic exponent of the South Kensington system of art education. In a lecture to celebrate the 150th year of the South Australian School of Art, Professor Ian North, (Head of the SASA, 1984-93) pronounced the South Kensington teaching system a "rigid copyist drawing training – elaborately tiered into twenty-three stages and about as exciting as a London drain."¹⁸³ According to his biographer, Gerald Lyn Fischer, "Gill was a vain man who could be uncompliant and disagreeable but he was also hard working, and saved the AGSA board a lot of money with his accurate judgement of the value of paintings he purchased for them."¹⁸⁴ Angus Trumble writes on Gill's abilities as Honorary Curator that he was the "most able and successful curator of a public art museum in the Australasian colonies during the decades on either side of Federation ... Gill gathered in Adelaide the finest and most progressive group of purchases yet seen in Australia".¹⁸⁵

Although unpopular in many circles because of his imperious and sometimes contemptuous manner, Gill was described by his students as being an inspirational and striking personality with tireless energy and enthusiasm. Adelaide art historian Shirley Wilson argues that the success of the SASA can be attributed to the sound principles of his early pioneering work.¹⁸⁶ In the introduction to the 1961 SASA prospectus "A Short History of the School", Gill is viewed as having made a great contribution to the SASA and the arts in South Australia.¹⁸⁷

¹⁸² "South Australian School of Art, Prospectus 1960," (Adelaide: Education Department, 1960)., 9

¹⁸³ Ian North, "Dates, Questions and the View from Mars: SASA 150th Anniversary Address," accessed November 14, 2008. <http://www.unisa.edu.au/art/150years.asp>.

¹⁸⁴ G. L. Fischer, "Gill, Harry Pelling (1855-1916)," Australian Dictionary of Biography, National Centre of Biography, Australian National University, accessed on July 4, 2012. <http://adb.anu.edu.au/biography/gill-harry-pelling-6381/text10901>.

¹⁸⁵ Ron Radford and Art Gallery of South Australia, *The story of the Elder Bequest/Art Gallery of South Australia*, (Adelaide: Art Gallery of South Australia, 2000). 42

¹⁸⁶ Shirley Wilson, *From Shadow into Light: South Australian Women Artists Since Colonization*, ed. A. M. Dolling (Adelaide: Pagel Books 1988)., 41

¹⁸⁷ "South Australian School of Art, Prospectus 1960," (Adelaide: Education Department, 1960)., 10

In 1916, in the year after Gill's death, sculptor John Christie Wright was appointed principal. However, his time in the position was very short. He was enlisted to fight in WWI six weeks after becoming principal and was killed in action in May 1917. Charles Pavia was appointed acting-principal until Laurence Hotham Howie returned from war service in 1920.¹⁸⁸

Howie's stewardship was one of conservative and kindly management in the face of the serious problems of post-WWI in the 1920s and the Great Depression of the 1930s.¹⁸⁹ During this time, the majority of teachers on staff at the South Australian School of Art were women, which was notable compared with trends elsewhere in Australia. Many of these female teachers, Jessamine Buxton, Ethel Barringer, Marie Tuck, Mary Packer Harris, Dorrit Black and Jacqueline Hick, were instrumental in introducing modernism to their students.¹⁹⁰ According to Professor Ian North in his *SASA 150th Anniversary Address*, the SASA has a distinguished history of employing women staff members, including Elizabeth Armstrong, who was the first appointed female painting teacher in Australia.¹⁹¹

Two women art teachers of particular note at the SASA were Mary Packer Harris and Ethel Barringer. Although they taught a variety of art subjects, their teaching had a positive effect on the development of printmaking and visual art in South Australia. Harris was appointed to the SASA by Howie in 1922 and she worked there until her retirement in 1953. She was born in England in 1891 to Quaker parents, and her "father shared implicitly the Quaker ideal of equality of the sexes. He used to recall when he was the only man on the platform upholding votes for women." Harris was thus assured of getting an education equal to that of her two brothers.¹⁹²

¹⁸⁸ "South Australian School of Art, Prospectus 1961," (Adelaide: Education Department, 1961).

¹⁸⁹ In a book written to honour her father, Mary Hotham Howie writes that Laurie loved teaching and took some of his classes to the Botanic Park and Gardens. Howie suggests that her father would have liked to do more teaching but, as a principal, he had to spend a lot of his time working on administration. As a principal, he was an advocate for better conditions for both his staff and students. He wanted a new, purpose-built school instead of the rambling and rundown rooms at the Exhibition Building in North Terrace. Mary Hotham Howie, *Laurie's World: The life and art of L. H. Howie* (Adelaide: Mary Hotham Howie, 2007)., 9

¹⁹⁰ Jenny Aland, "Inaugural meeting of the Friends of the South Australian School of Art," (Bradley Forum, Hawke Building: City West Campus, University of South Australia, 2008)., August 21, 2008

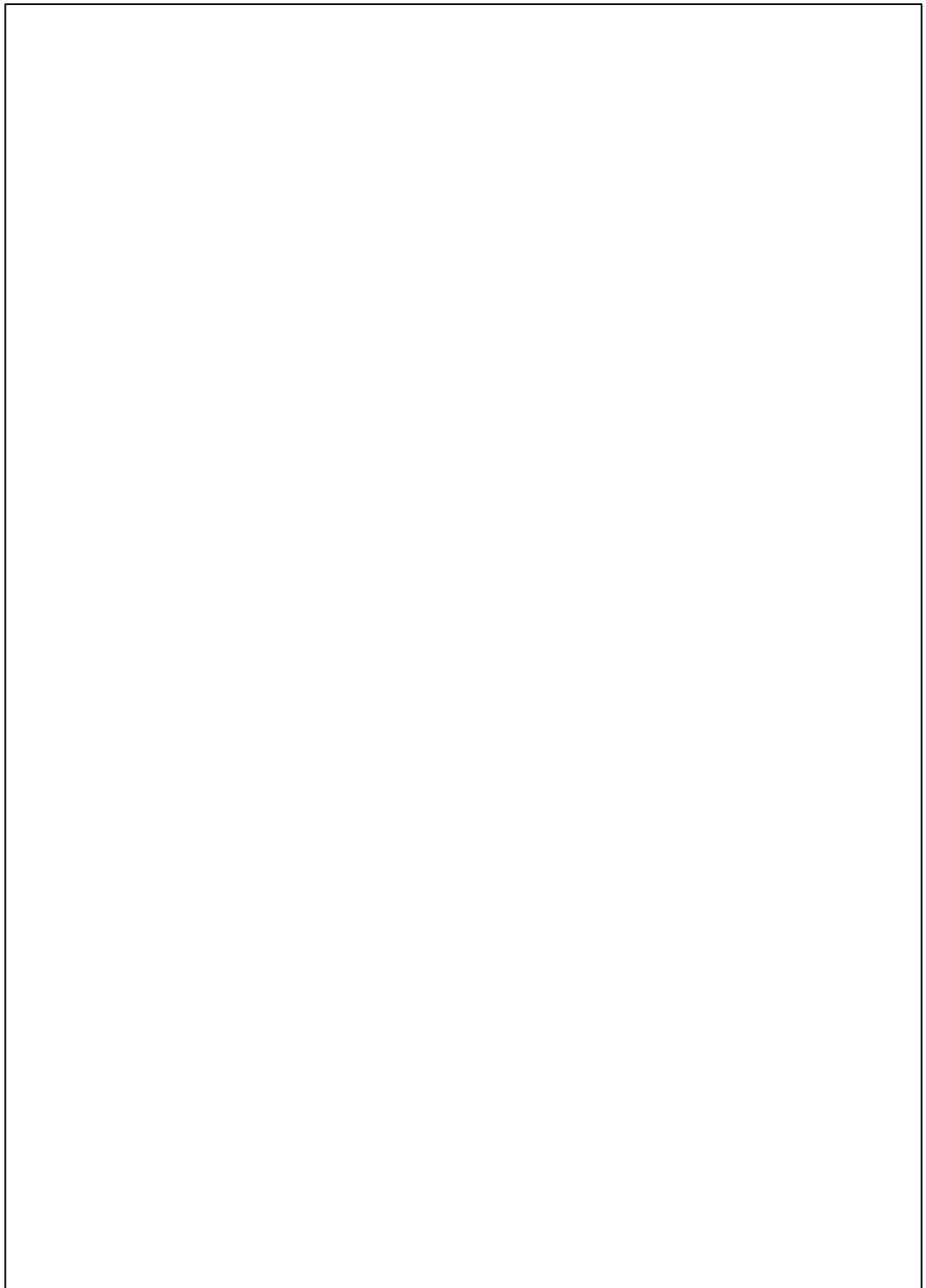
¹⁹¹ North, "Dates, Questions and the View from Mars: SASA 150th Anniversary Address," accessed November 14, 2008. <http://www.unisa.edu.au/art/150years.asp>.. Elizabeth C. Armstrong was appointed to the School in 1893 as Painting Mistress, a position she held for thirty-six years, until her retirement in 1929.

¹⁹² Rachel Biven, "Mary Packer Harris," ed. The Walkerville Town Council (Walkerville: The Walkerville Town Council, 1986).

Harris graduated from the Edinburgh School of Art in 1913. She completed a postgraduate course in woodblock printing with Sir F. Morley Fletcher, and taught in Scotland until 1921. In keeping with her arts and crafts training, she made paintings, prints, printed fabrics, tapestries, stained glass and needlework. Harris exhibited for many years with the RSASA (1922-1967) and in many other exhibitions, including the *CAS SA Anti-Fascist Exhibition* at Adelaide in 1943. She also wrote and published books on art and Quaker philosophy, and edited the arts and crafts magazine *The Forerunner* from 1930 to 1938,¹⁹³ which contained works of art, poems and stories by such well-known artists as Ruth Tuck, Ivor Francis and Jacqueline Hick. She also took groups of school-children through the AGSA from 1937 to 1946 as she was a lecturer in art there.¹⁹⁴ All forms of her art are held in the AGSA collection and some works in the NGA collection. One of her prints, *Nocturne, Elder Gardens* is a linocut print of immense skill in the relief printing technique. Harris has created a print which, inspired by Japanese woodblock printing, maintains a watercolour wash quality not usually associated with linoblock printing. The use of colour perfectly captures the gloaming - the amazing light that can be experienced at dusk and before the night darkens.

¹⁹³ Christopher Menz, "Mary Packer Harris, Biography," Design & Art Australia Online, accessed November 14, 2008. http://www.daao.org.au/bio/mary-packer-harris/#artist_biography. *The Forerunner*, which Mary Packer Harris edited, was produced by staff and students from the Girls Central Art School and the School of Arts and Crafts; the Girls Central Art School operated from 1932 until 1953. The school was co-located with the School of Arts and Crafts at the Exhibition Building on North Terrace. Many of the staff taught in both.

¹⁹⁴ Biven, "Mary Packer Harris," ed. Council (Walkerville: The Walkerville Town Council, 1986). np



Illus 52. Mary Packer Harris, *Nocturne, Elder Gardens*, 1927, linocut, printed in colour, from multiple blocks, 25.7 x 18.0 cm. **Image not reproduced owing to copyright restrictions.**

Harris was a member of the RSASA, and also a foundation member of the CAS SA. In 1939, Harris organised *The Testament of Beauty* exhibition with her students, which included her own work and that of Shirley Adams, Victor Adolfsson, Margaret Bevan,

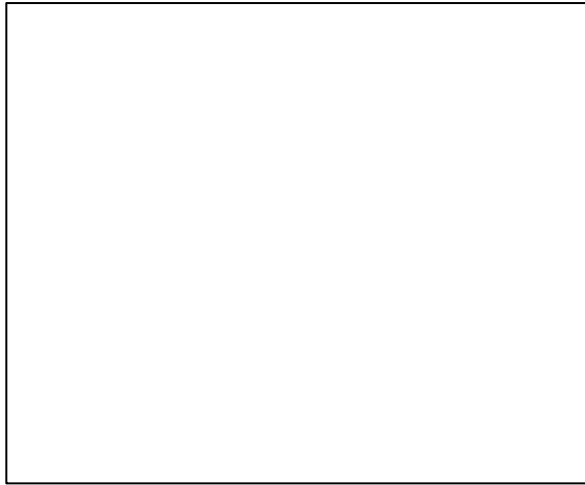
Violet Buttrose, David Dallwitz, Ivor Francis, Ruby Henty, Jacqueline Hick, Jean Lowe, Kenneth Lamacraft, Helen Mackintosh, Robert Mansell, Doug Roberts, Ruth Tuck, Jeff Smart and John Welsh.¹⁹⁵ The participants in this exhibition feature prominently on the first committee of the CAS SA, and are recorded by Ivor Francis in his invaluable brief history of this organisation.¹⁹⁶

Another important female teacher at the South Australian School of Arts and Crafts was Ethel Barringer. A student of Gill's at the South Australian School of Design, Barringer travelled to England in 1912 to study etching and enamelling at Goldsmiths' College, and elsewhere. Her enthusiasm for teaching at the art school and her interest in etching culminated in her purchasing a large etching press for the school in February 1925. That same month, on February 11, a lengthy newspaper article in *The News* gave a glowing account of the new press that was "probably the largest etching press at any art school in the Commonwealth". The article also described the etching process in great detail and noted how keen the students at the School of Arts were for their Thursday etching classes.¹⁹⁷ Unfortunately, Barringer died unexpectedly in May 1925.

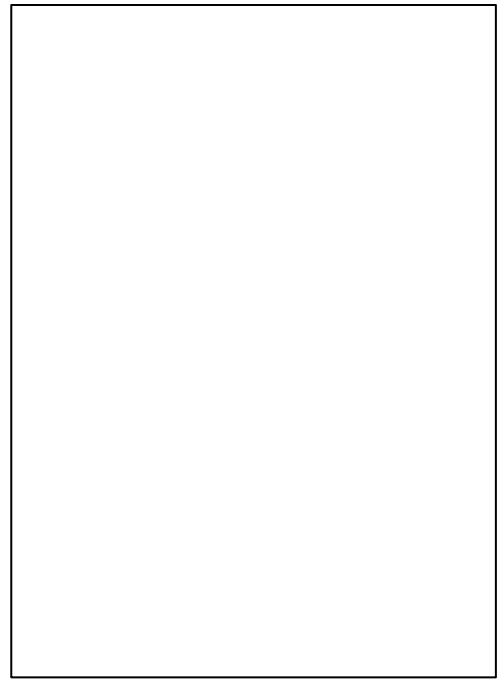
¹⁹⁵ Biven, "Mary Packer Harris," np

¹⁹⁶ Chairman David Dallwitz, Vice-Chairman Dorrit Black, Secretary Max Harris, Treasurer Joan Dallwitz, committee members Shirley Adams, Vik Adolfsson, Ivor Francis, Jacqueline Hick, Douglas Robers, Ruth Tuck, Selection Committee Mary P. Harris and Ruby Henty. Ivor Francis, *Contemporary Art Society of Australia, (S.A.) Inc, A Brief Review Covering the Period 1942-1975*, vol. Supplement to Vol.6 No.1, CAS Broadsheet (Adelaide: Contemporary Art Society, 1976)., 2

¹⁹⁷ Candida. "New Etching Press, School of Arts Enterprise." *The News*, Feb 11, 1925.



Illus 53. Ethel Barringer, *The Fisherman's Boat*, undated, 6.9 x 9.4 cm. Image not reproduced owing to copyright restrictions.



Illus 54. Barbara Hanrahan, *Dear Miss Ethel Barringer*, 1975, etching, 60.6 x 43.3cm. Image not reproduced owing to copyright restrictions.

Her untimely death has not diminished her contribution to the SASA; as her colleague Harris stated, it was she who “is honoured as introducing the craft of etching into the curriculum.”¹⁹⁸ One of her prints, *The Fisherman's Boat*, is a handsomely crafted etching, with a poetic and austere aesthetic. Her estate provided funds in her memory for a prize and a scholarship to be awarded to the best student in the etching class.¹⁹⁹ The etching *Dear Miss Ethel Barringer* was produced in 1975 by prominent South Australian printmaker Barbara Hanrahan. This etching has a wonderfully textured background, created by false biting, with a column of lusty carnival women frolicking in various dynamic poses, including the largest figure proclaiming a banner with the text ‘Balancing Act’ which is counterbalanced by a more demurely dressed female figure with an apron embroidered with ‘Dear Miss Ethel Barringer’.

¹⁹⁸ Mary Packer Harris, *In One Splendour Spun* (Kadina, South Australia: A Coolibah Production, SA, 1971)., 29

¹⁹⁹ Anita Callaway, "Ethel Barringer, Biography," Design & Art Australia Online, accessed November 14, 2008. http://www.daao.org.au/bio/ethel-barringer/#artist_biography.

Chapter 5

Printmaking subjects taught at the SASA in the 1920s and 1930s

The first printmaking subject to be taught at the SASA was woodblock printing. The 1924-25 SASA prospectus describes woodblock printing in which “the student gains a valuable knowledge of the decorative uses of flat spaces in design, characterised by a bold outline. An appreciative insight is thus gained into the aim of poster designing and of modern methods of reproduction.”²⁰⁰ There were two grades of woodblock printing: in grade I there was an emphasis on black-and-white printing and in grade II “more elaborate designs and colour schemes [were to be attempted], and the printing of colour graduations.”²⁰¹

In this same prospectus there is mention of etching as a subject which “is at present being arranged, and when ready will be supplied on request. There will be three grades in this subject.”²⁰² Given that it was being taught by Barringer in early 1925, as affirmed in the article in *The News* on February 11 mentioned previously, etching may have commenced in late 1924 or early 1925.²⁰³ Other individuals who were influential in introducing the subject of etching to the School were Joseph H. Choate (? -1955), lecturer at the SASA and a practising etcher²⁰⁴, and Henri van Raalte (1881-1929). The latter was a noted printmaker, specialising in etching, and a member of the school council.

The 1939 SASA prospectus includes the same description of woodblock printing²⁰⁵ as in the 1924-25 prospectus, but there is now a full listing for etching, with a description of what is required of the student and what is taught in each of grades I, II and III.²⁰⁶ These sources suggest that the teaching of etching and woodblock printing was well underway by 1939, and the assessment criteria for each of the grades indicate that they were taught from a fine art perspective, rather than a commercial or printing trades basis. However, grade III of woodblock printing suggests that “illustrations for

²⁰⁰ “South Australian School of Arts and Crafts, Prospectus,” (Adelaide: Education Department, South Australia, 1924-25)., 45

²⁰¹ Ibid., 45

²⁰² Ibid., 31

²⁰³ Candida, “New Etching Press, School of Arts Enterprise,” *The News*, Feb 11, 1925.

²⁰⁴ J. A. Hart, “Obituary, J. H. Choate,” *St Peter's College Magazine* December(1955)., 7

²⁰⁵ “Syllabus of Subjects, School of Arts and Crafts,” (Adelaide: Education Department of South Australia, 1939)., 41

²⁰⁶ Ibid., 38

children's books give scope for the student's originality",²⁰⁷ demonstrating the historical link between woodblocks and wood engravings and letterpress printing, which combined the printing of movable type with illustrations cut into wooden blocks that were 'type high', or the same height as the type.

A course titled Poster Design is also listed in the 1939 prospectus, and is offered for grades I and II. Grade I includes an explanation of the "principles of printing, letterpress, lithography, and offset lithography ... The Poster Design course was intended to make a direct connection with industry and commerce."²⁰⁸ From this it can be surmised that lithography was taught at the SASA as early as 1939, perhaps even earlier, although there is no mention of lithography as an area of study in the 1924-25 prospectus booklet. There is also a very different emphasis in the study of lithography to that of etching and woodblock printing. Lithography is not being taught as a fine art subject, as are etching and woodblock printing, but as part of a course in poster design, which was strongly connected to the commercial printing trade.

John Goodchild became principal of the SASA in 1941, taking over from Howie, who resigned aged 65. Goodchild was born in Chelsea, London and came to Adelaide with his parents in 1913, when he was 15. He enlisted in the WWI Australian Imperial Force in 1917, and served on the Western Front with the 9th Field Ambulance. Goodchild's drawings of WWI soldiers were published in the army's newspaper, *Digger* and, after the war, he was commissioned by the Australian government to draw the cemeteries in France.²⁰⁹ After WW1, Goodchild attended the SASA in 1920, and in 1922 he travelled to London and studied etching with Frank L. Emanuel and W.P. Robins at the Central School of Arts and Crafts London (CSAC). Many South Australian artists, from Malcolm Helsby (in 1923) to Barbara Hanrahan (in 1963, 1965, and 1976), travelled to London to study at the CSAC.²¹⁰

Writing about the 'age of etching', Carroll notes that the "Adelaide printmakers were involved in the successful national 'Painter-Etcher' boom of the early 1920s, with a major exhibition of the national society held in Adelaide in 1922 with the three

²⁰⁷ Ibid., 41

²⁰⁸ Ibid., 33

²⁰⁹ Joan Kerr, "John Goodchild, Biography," Design & Art Australia Online, accessed July 11, 2012. http://www.daaao.org.au/bio/john-goodchild/#artist_biography.

²¹⁰ Alison Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981* (Adelaide: Art Gallery Board SA 1981)., 27; Alison Carroll, *Barbara Hanrahan, Printmaker* (Netley SA: Wakefield Press, 1986).

major South Australian etchers, Hans Heysen, Henri van Raalte and John Goodchild, included.”²¹¹ This flourishing of etching featured a very male-dominated group. Only two of the twenty-two printmakers featured in this chapter are female etchers - Ethel Barringer and Dora Whitford. The modernist relief print movement, which was dominated by female printmakers in Adelaide, was to occur in the following decade. Carroll writes that even though the leaders in etching were from the eastern states, there was, “for the first time, ... a feeling of nationhood, of a federation of artist printmakers across the borders. South Australian artists were included in the national group and in turn would have been well aware of information from, and activities in, the East.”²¹² In 1923, Goodchild held the first solo exhibition by a local etcher at the Society of Arts in Adelaide²¹³, and also showed his work in Sydney with the Australian Painter-Etchers' (and Graphic Art) Society, of which he was vice-president.²¹⁴ Goodchild returned to London to study lithography under A. S. Hartrick at the CSAC in 1926. He was a very good lithographer and was the only Australian member elected to the group of British lithographers called the Senefelder Club²¹⁵. In the early 1930s, Goodchild returned to intaglio printing and made his beautiful series of aquatinted sea and sky prints; *Yarramouth*, 1936 was acquired for the AGSA collection.

Goodchild taught at the SASA from 1935, and was principal from 1941 to 1945. He, like Gill, was also associated with the AGSA, and was a member of the board from 1938 to 1955, and again from 1960 to 1969.²¹⁶ He would sometimes contact the AGSA to come and view the high-quality work of his students, with a view to AGSA purchasing some works for their collection. A truculent and ebullient man, Goodchild was passionate about art and education. He enjoyed the company of Jeffrey Smart who, in his student days, signed his paintings ‘Trams’ - Smart spelt backwards. Smart

²¹¹ Carroll, *Graven Images*, 14

²¹² Carroll, *Graven Images*, 14

²¹³ Carroll, *Graven Images*, 27

²¹⁴ Joyce Gibbard, "Goodchild, John Charles (1898-1980)," Australian Dictionary of Biography, National Centre of Biography, Australian National University, accessed July 11, 2012. <http://adb.anu.edu.au/biography/goodchild-john-charles-10327/text18279>.

²¹⁵ In 1908, F. Earnest Jackson was a founding member of the Senefelder Club, who shared a printing press and studio. The group was named after Alois Senefelder (1771-1834) who had invented lithography in Munich in the late-eighteenth century. The club held its first exhibition in 1910 at the Goupil Gallery, London, stating that it stood 'for the advancement of artistic lithography'. "Object of the Month - March 2012, F. Ernest Jackson ARA, The Front Door, lithograph, 1913 " Royal Academy of the Arts, accessed July 11, 2012. <http://www.racollection.org.uk/ixbin/indexplus?record=ART3931>.

²¹⁶ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981*. 27-28

would often drop in to see Goodchild on Sunday mornings to discuss his latest theories on painting.²¹⁷

Goodchild was principal of the SASA for a short time only, as he was commissioned as an official war artist attached to the Royal Australian Air Force (RAAF) by the Australian War Memorial in 1945. In his book *Printmaking in Australia*, Seidel argues that in Adelaide in the early 1940s, there was an isolated revival of interest in intaglio printmaking due to the influence of Goodchild's teaching at the SASA. He taught Hick and Smart and encouraged the use of experimental etching techniques and processes because there was a lack of materials during and after WWI.

²¹⁷ Judith Brooks, *John C. Goodchild, 1898-1980: his life & art* (Glen Osmond SA: Dooreen Goodchild, c1983)., 17

Chapter 6

Charles Bannon and Udo Sellbach: St Peter's College

Charles Bannon is a pivotal figure in the reinvigoration of printmaking in Adelaide in the 1960s. Bannon did not study or teach at the SASA²¹⁸ but he was responsible for bringing Udo Sellbach to South Australia to work in the preparatory school at St Peters College (SPC) in 1956. Four years later, Sellbach was invited to teach at the SASA by the principal, Paul Beadle. Bannon was on the SASA Council, first noted in the 1960 SASA prospectus booklet, from which we can assume that he had a close relationship with the SASA administration and teaching staff, including Beadle. It is remarkable that Bannon's decision to employ Sellbach at the SPC had such a profound influence on the future direction of printmaking in South Australia. Bannon's personal history is noteworthy and is detailed in the case study section of this thesis. Bannon had very humble origins and gained his training under the Commonwealth Rehabilitation Training Scheme after WWII demobilisation. He studied at the Melbourne Technical College (now called the Royal Melbourne Institute of Technology University) and at the National Gallery School, and completed a Teacher's Certificate and an Art Teacher's Certificate between 1945 and 1948.²¹⁹ Having completed his art training, Bannon needed work and successfully applied for the position of art master for the preparatory school at SPC in 1948. The college headmaster at that time, Colin Gordon, was considered very enlightened, and "was trying to put a lot more emphasis on arts"²²⁰ at the school. The headmaster of the preparatory school, M. C. Clayton, was also "favourable to the rapid flowering of informal activity, and Mr. Bannon's arrival provided the right stimulus."²²¹ Although this was his first teaching position, Bannon went on to become an insightful and charismatic teacher. His son, John Bannon, distinctly remembers his father's Bauhaus philosophy of education, whereby intellectual and theoretical pursuits are combined with art and craft studies. Bannon's philosophy was sympathetic to the aspirations of the headmasters for the school.

²¹⁸ Charles Bannon did teach at the Salisbury College of Advanced Education, one of the five Colleges of Advanced Education which merged in 1982 to form the South Australian College of Advanced Education, which then merged with South Australian Institute of Technology to form the University of South Australia in 1991.

²¹⁹ David Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982* (London, Sydney, Melbourne: Angus and Robertson, 1982)., 14

²²⁰ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

²²¹ M. H. Laffer, "Staff Valette, Mr. C. G. Bannon," *St Peter's College Magazine* December(1963)., 14

When the senior school art master Joseph Choate died in 1955, Bannon was promoted to that position. Bannon was initially replaced in the preparatory school by Lawrence Daws, a seemingly exotic artist who lived in a basement flat below the art centre, and wore 'ripple-sole' shoes.²²² Daws left teaching at St Peter's because he felt unable to combine teaching with his painting practice.²²³ According to John Bannon, his father Charles was concerned that when he was moved to the senior school his great initiatives in the preparatory school would collapse without him. After Daws, Bannon "recruited Udo Sellbach, and Udo and Karin [Schepers] came and they, like all the Masters, lived on the School grounds... So [Bannon] kept an eagle eye on it [the preparatory school art centre]."²²⁴

The decision to appoint Sellbach to the preparatory school in 1956 was a decision that Bannon considered very carefully. He wanted a professional artist in the position, one who was sympathetic to his vision and who could provide the boys with a wide-ranging and engaging art education. "He felt that Udo had a grasp of this totality thing, [the Bauhaus concept]... and an art practice and philosophy that accorded with it and most of the other applicants wouldn't have had a clue".²²⁵ There was already screenprinting at the preparatory school, as the "Prep. Times" was screenprinted in 1951,²²⁶ and Choate was an accomplished etcher, having taught briefly at the SASA, and his etchings of the SPC buildings were well known to the staff.²²⁷

When asked if Sellbach had helped Charles Bannon set up the printmaking workshop for the senior students in Athelney at SPC, John Bannon replied that Charles and Udo

...worked together on things. I mean Charles had already set it up or was doing so in that transition. Certainly Udo and he worked on quite a few projects and, of course, the various masters and others who came in as guests, David Dridan and people like that used to come and use the facilities, that was part of the quid pro quo. We used to see quite a lot of them. So they could do their own work on the presses and on the stones, and the screens and things like that. So it was really an Arts Centre. And it was called the Athelney Arts Centre; it had that status within the school.²²⁸

²²² John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

²²³ J. A. Hart, "The Headmaster's Report," *St Peter's College Magazine* (1955)., 7

²²⁴ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

²²⁵ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

²²⁶ J. A. Mangan, "The Pentreath Centre," *St Peter's College Magazine* May(1951)., 33

²²⁷ J.A. Hart, "Obituary, J. H. Choate." *St Peter's College Magazine* December (1955), 9

²²⁸ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

The basement of the building was used by the Scouts, and the ground floor and first floor were devoted to the art centre. There were apartments above the art centre, and the Bannon family lived in one of them. John Bannon describes their apartment as having “a grand upper floor, it had a master bedroom... so he [Charles Bannon] was living above the shop but he was able to get equipment. He had lithography stones, he had silk screening equipment, he had the lot.”²²⁹

Udo Sellbach remembers this a little differently to John Bannon. In 1992, Sellbach gave a lecture titled “Art Education and Printmaking in the 1950s in South Australia” at the 2nd Print Symposium at the National Gallery of Australia. Tate Adams and Earl Backen also presented lectures on their recollections of “The Introduction of Formal Print Education in the 1960s”. In his talk, Sellbach recalls that:

he spent four years [at St Peter’s College]. During the years 1957-1958 we established in Athelney, the senior school art centre, one of the first print workshops in this country. We had a motorised litho press which the Lands Department let us have. They also gave the school a few dozen stones because they were going to print from metal plates from then on. We had etching equipment.²³⁰

It is difficult to know if it was Bannon or Sellbach’s visionary idea to create the printmaking workshop at SPC. Certainly, there was generous support from the school administration for a stimulating art program at the school. Bannon was made senior art master in 1955, and had ambitious plans for the Athelney Art Centre. Sellbach recounts above that they set up the printmaking workshop in 1957 to 1958, but from John Bannon’s recollections, his father was already underway with transforming the Athelney Art Centre by this time.

Certainly, Sellbach was the more experienced printmaker, having “established the first custom printery in Cologne, Germany, for one of the leading contemporary galleries *Herspeigel*.” He had also completed seven years of study, including post-graduate study in printmaking, before coming to Australia.²³¹ Bannon, on the other hand, had already proved to be a formidable entrepreneur in extending the art facilities for the preparatory school at SPC. Bannon was not a specialist printmaker like Sellbach, but he did write that the Commonwealth Rehabilitation Scheme for

²²⁹ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

²³⁰ Udo Sellbach, “Art Education and Printmaking in the 1950s in South Australia,” National Gallery of Australia, accessed August 7, 2012.
<http://www.printsandprintmaking.gov.au/catalogues/bibliography/622851/sellbach-udo-art-education-and-printmaking-in-the-.aspx>;

²³¹ *ibid*.

returned WWII soldiers gave him a wonderful opportunity for an art education,²³² which he remembered as being “an all-consuming lifestyle of painting, printmaking, sculpture, teaching and lecturing, obsessed with visual imagery and educational ideas”.²³³ After Bannon left teaching at SPC, he became a specialist screenprinter and print publisher.

One possible way of reconciling the two conflicting accounts is through the possibility that the equipment may have been physically present in the art centre before Sellbach’s arrival, but perhaps Sellbach assisted in getting the equipment organised into an effective and productive printmaking workshop. It is interesting to note that there is no mention of the printmaking workshop at the Athelney Art Centre in the *St Peter’s College Magazine*. But there is mention in 1957 that there were developments in the Pentreath Art Centre in the preparatory school where Sellbach taught, including “cleaning and renovating the two basement rooms, now used for printing, lino cutting, silkscreen work and as editorial headquarters of 6F newspaper”.²³⁴ There is no doubt from reading the *St Peter’s College Magazine* (1948-1960) that both Bannon and Sellbach were recognised as very valuable members of the SPC teaching staff. At the end of 1959, the headmaster’s report, notes that Sellbach left teaching at the preparatory school “to take an appointment at the SASA for which his talents fully qualify him. We wish him and his wife... all happiness in their new positions”.²³⁵

²³² Charles Bannon completed a Teacher’s Certificate and an Art Teacher’s Certificate at the Melbourne Technical College, now the RMIT University, between 1945 and 1948.

²³³ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982.*, 54

²³⁴ A. Basten, "Preparatory School, General Notes," *St Peter's College Magazine* December(1957)., 52

²³⁵ J. M. Truran, "The Headmaster's Report," *St Peter's College Magazine* December(1959)., 12

Chapter 7

Printmaking in teaching institutions in the 1950 and 1960s

Sydney and Melbourne

Sasha Grishin provides an excellent snapshot of the national situation for printmaking in the 1950s and 1960s when printmaking was introduced into tertiary institutions, firstly in Melbourne, then in Adelaide and Sydney. In the early 1960s, Sydney did not have any institutional facilities where artist printmakers could study and learn printmaking techniques and processes. There were courses in printing for trade apprentices at the School of Printing and Allied Trades, but it was not until 1964 that Earl Backen began to teach etching at the National Arts School, which was part of the East Sydney Technical College.²³⁶

In Melbourne in the early 1950s, some technical colleges offered their facilities to artist printmakers. At RMIT, a former student of the George Bell School, Harold Freedman, allowed artists to try out printmaking one night a week from term one in 1952. Ben Crosswell and Geoffrey Barwell taught etching and relief printing, and Lionel Harrington, a commercial lithographer with Troedel and Cooper, taught lithography.²³⁷ This was where Tate Adams began his explorations into printmaking and then completed his Diploma in Illustration in 1956. When Adams returned to Melbourne from his overseas travels late in 1959, he was made lecturer in charge of the printmaking course at RMIT, which commenced in 1960. The setting up of the RMIT print room, which Adams says was still regarded as the Working Men's College by the Education Department, was done on a shoestring budget and was

a classic example of staff initiative... it didn't cost [RMIT] a single dollar. Every press and every piece of equipment was scrounged from commercial printing houses by Harold Freedman and Lionel Harrington. 'Comes', the ink manufacturer annually donated the basic black letterpress ink and APM did the same with litho proofing paper. Lionel Harrington, the evening printing technician, was also foreman printer at Troedel & Cooper, the lithographic printers in Port Melbourne, and he kept the print room supplied with zinc litho plates, carrying them back each week to Troedels for regaining. The firm knew of course what was going on but turned a blind eye. Scrounging and making do was the way of life in the print room, and the thought never occurred to us that it could, or should, be otherwise. If the presses broke down or needed repairs, Lionel and I simply rolled our sleeves up and got on with it. He was a master

²³⁶ Sasha Grishin, *Contemporary Australian Printmaking, an interpretative history* (Roseville East NSW: Craftsman House, 1994)., 35

²³⁷ Grishin, *Contemporary Australian Printmaking*, 33

printer and taught me every facet of printing - how to adjust presses and pressures, how to sew new tympan on the old Albion presses, how to correctly pack litho stones on the hand presses etc, the lot.²³⁸

Adams also recalls that he was given a budget of \$100 a year to purchase all the consumables needed for the printmaking classes - a desperately small amount - and that the situation did not change until "well into the 1970s when RMIT's financial position improved greatly."²³⁹

Melbourne artists could also study printmaking at the Melbourne School of Printing and Graphic Arts, the Caulfield Technical College, and Swinburne Technical College, as well as at RMIT. Grishin notes:

By 1960 printmaking in Melbourne was a viable option for potential art students, while established artists had a number of avenues open to experiment in printmaking and to be guided by professional printers. Compared to the situation about a decade earlier this was certainly a revolutionary change.²⁴⁰

The poverty of the RMIT printmaking department can be contrasted with the very different situation at the SASA in 1960. Unlike the various printmaking options in Melbourne, Adelaide had just one, the SASA, situated in the Exhibition Building on North Terrace. Paul Beadle, then head of the SASA, created a lectureship for Udo Sellbach and invited him to set up a printing studio in 1960. Sellbach recalls that "... from the beginning of that year, from the day the first students arrived and over the next twelve months we created what I think was the most exciting printing studio that had ever existed in this country."²⁴¹ Unlike RMIT, the financial resources of the SASA were committed to creating this printmaking studio.

In 1960 at RMIT, Tate Adams created the first Diploma in Printmaking course in Australia.²⁴² By comparison, in 1960 in Adelaide, Udo Sellbach had set up the graphics workshop, but printmaking was mainly taught to students in evening classes. There was some printmaking taught as part of the Diploma in Art (Painting), and the

²³⁸ Tate Adams, "Melbourne Printmaking in the 1960s," National Gallery of Australia, accessed August 7, 2012. <http://www.printsandprintmaking.gov.au/catalogues/bibliography/132098/adams-tate-melbourne-printmaking-in-the-1960s.aspx>.

²³⁹ Adams, "Melbourne Printmaking in the 1960s"

²⁴⁰ Grishin, *Contemporary Australian Printmaking, an interpretative history.*, 34-35

²⁴¹ Sellbach, "Art Education and Printmaking in the 1950s in South Australia," National Gallery of Australia, accessed August 7, 2012.

<http://www.printsandprintmaking.gov.au/catalogues/bibliography/622851/sellbach-udo-art-education-and-printmaking-in-the-.aspx>.

²⁴² Jenny ed. Zimmer, *The Crossley Gallery, 1966-1980* (South Yarra, Victoria: Macmillan Art Publishing, 2003), 28

Diploma in Advertising Art, which can be seen from the 1960, 1961 and 1962 SASA prospectus booklets. It was not until 1971 that the SASA offered a Diploma in Fine Art – Printmaking²⁴³ and, in 1972, the Diploma in Advertising Art became the Diploma in Design – Graphics.²⁴⁴

²⁴³ "South Australian School of Art, Prospectus 1971," (Adelaide: South Australian Education Department 1971).

²⁴⁴ "South Australian School of Art, Prospectus 1972," (Adelaide: South Australian Education Department 1972).

Education in South Australia: Chronicled as “Post-War Mediocrity”

In art historian Neville Weston’s view, the state of art education in the 1950s at the SASA is chronicled as “‘post-war mediocrity’. The energy which most of the school staff had shown at various times seems to have dwindled with the years of multi-level teaching”²⁴⁵ (a reference to the South Kensington system of art teaching promoted by Harry Pelling Gill). Elizabeth Young, art critic for the *Advertiser* newspaper, wrote in 1957, “Art education in South Australia has been moribund for some time...The School of Arts and Crafts which in the past trained quite a few of Australia’s distinguished artists has so little to offer that advanced students have been forced to leave the state in search of further education.”²⁴⁶ Other newspaper articles published in the late 1950s are also critical of the school. Headings such as “‘Art students dim view of frozen life classes’, ‘Conditions at Art School deplorable’, ‘South Australian Art School is Education’s Garret’, ‘Neglected art’, ‘Show disappointing’, and ‘Art Show is not exciting’,”²⁴⁷ are indicative of the parlous state of art teaching at the school.

Frederick Millward Grey replaced Goodchild as principal of SASA in 1945 and retired due to poor health in July, 1956, dying six months after retirement. Grey studied at the CSAC in London and was an excellent lithographer. He was an exhibiting member of the Australian Painter-Etchers’ Society and a member of the American Bookplate Society.²⁴⁸ His replacement, Kenneth Lamacraft, was appointed as principal of SASA in 1957. This was an interesting appointment, as Ivor Francis noted, commenting on the lack-lustre atmosphere of the SASA:

In spite of the public attention which has lately been focused on the alleged shortcomings of the SASA, and the demand for drastic remedies, the Education Department chose to confine its call for a new principal to teachers already within its service. After due consideration, it selected the next art teacher in line for promotion...Kenneth R. Lamacraft...With the right man in charge, this school could attain a very high standing among artists even if the Education Department did nothing to give it higher official status. [The School did not have tertiary teaching status.] Whether or not Ken Lamacraft is the right man is now up to him to prove...It is a challenging, if frightening, thought for any man accepting such a responsibility against the well-known and almost impossible conditions which he must accept with this appointment...To achieve

²⁴⁵ Neville Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model" (PhD, University of Adelaide, 1991)., 404

²⁴⁶ Elizabeth Young, "Plans to Improve Art School," *The Advertiser Newspaper*, August 7 1957.

²⁴⁷ Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model."

²⁴⁸ Staff Writer, "Frederick Millward Grey, Biography," Design & Art Australia Online, accessed March 8, 2016. http://www.daao.org.au/bio/frederick-grey/#artist_biography..

confident authority, and make it effective, over those who for many years have contributed to his training and officially assessed his knowledge and skill is surely an infallible basis on which to prove the caliber [sic] of a man's mind and character.²⁴⁹

Lamacraft only lasted a very short time in the position. Francis writes in the June, 1957 issue of *Ivor's Art Review* that Lamacraft left "to accept an important appointment with the Department of Technical Education, Port Moresby, New Guinea".²⁵⁰ It is difficult to ascertain what Lamacraft's reasons were for leaving the SASA.

In 1957, the three-year diploma courses at the SASA were gazetted. These courses would have taken a long time to plan and review. Principal Grey must have worked on these new course structures before he retired in July 1956. It is hard to know how much work Lamacraft contributed to the writing of the new diploma courses, but he must have been involved in the new curriculum course writing as he was the senior master at the SASA prior to his appointment as principal, and Grey was very ill when he retired.

When Lamacraft resigned, Douglas Roberts filled the position of acting principal until the appointment of Paul Beadle as principal in February, 1958. "In 1959, the Diploma Courses in Fine Arts and Advertising Art were extended to four years and the content of all courses were amended to bring them into closer relationship with modern practice."²⁵¹

²⁴⁹ Ivor Francis, "...is the Spur," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 1, No. 4(1957)., 1

²⁵⁰ ———, "Notes, Exhibition, Competitions, Appointments," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 1, No. 8(1957)., 2

²⁵¹ "South Australian School of Art, Prospectus 1960," (Adelaide: Education Department, 1960)., 10

Paul Beadle - new principal

The first mention in *Ivor's Art Review* of Paul Beadle's appointment read: "NEW PRINCIPAL: (Stop Press). Understood Paul Beadle appointed Principal S.A. School of Arts and Crafts, high reputation as recent head Newcastle Art School, outstanding designer, sculptor in Henry Moore tradition, originally from London."²⁵² Then, in March 1958, Francis again writes on Beadle's appointment with optimism:

It is significant that in the appointment of Mr. Paul Beadle as the new Principal of the S.A. School of Arts and Crafts, the Education Department chose a man who is, first and foremost, an artist in the broadest sense, and a practitioner of high merit, with a reputation, in his art school at Newcastle, of putting art first. This may indicate that changes are to be encouraged in the present school syllabus. We do not see how it is going to be done, but we shall live in hope and give Mr. Beadle our moral support, nursing any impatience on our part with the thought that progress is better served through evolutionary rather than revolutionary channels.²⁵³

Beadle did not disappoint and although his vibrant and iconoclastic contribution to the Adelaide arts community was of short duration (February 1958 to December 1960), it had far-reaching benefits that extended into many facets of the cultural life in South Australia. Beadle was a remarkable man and one who changed the tenor of the SASA during his time as principal of the school. He had an excellent education in the arts, and worked with respected sculptors in their studios. He joined the armed forces shortly after the outbreak of WWII, and arrived in Australia with the Submarine Service at the end of the war.²⁵⁴

Beadle was born in 1917 in Hungerford, Berkshire, England, and initially studied building construction and cabinet making at Cambridge Technical School from 1931 to 1932. This trade-orientated qualification was followed in 1933 to 1934 with study at the Cambridge Art School where he passed his Board of Education Examination in Drawing. Beadle was only sixteen when he made the choice to begin a career in the visual arts.²⁵⁵ In 1935, Beadle began work as the studio assistant of sculptor Alfred Southwick, in London. After two years with Southwick, Beadle studied at CSAC in London from 1937 to 1938, where he passed the Board of Education Examination in Sculpture. He then worked for six months in the studio of Copenhagen sculptor Kurt

²⁵² Ivor Francis, "New Principal," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 2, No. 4(1958).

²⁵³ ———, "S.A. School of Arts and Crafts," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 2, No. 5(1958)., 1

²⁵⁴ Ken Scarlett's source book of information titled *Australian Sculptors* has detailed biographical information about Paul Beadle. Ken Scarlett, *Australian Sculptors* (Melbourne: Thomas Nelson Australia Pty Ltd, 1980).

²⁵⁵ Scarlett, *Australian Sculptors*, 53

Harald Isenstein in Denmark in 1939. He returned to London on September 3, 1939, the day WWII was declared. During the war, he served from 1940 to 1946 in the 'Home, Mediterranean and Pacific Fleets' and came to Australia in 1944 with the Submarine Service. In 1945, he worked as the staff artist for the "Pacific Post", and later that year he was a freelance artist for the *Sydney Morning Herald*.²⁵⁶

It is worth noting that the early years of Goodchild, (principal of the SASA 1941-1945) were very similar to those of Beadle. Both served at a young age in the armed forces and both worked for newspapers, Goodchild during WWI and Beadle during WWII. Beadle did his art training before his war service whereas Goodchild studied visual art at the SASA after WWI. Goodchild travelled overseas and studied at the CSAC in London where Beadle also studied. Both of these men went on to become principal of the SASA. Goodchild was an active member of the visual art community, as was Beadle, and both men achieved numerous initiatives in their stewardship of the SASA. Detailed information about Paul Beadle can be found in the booklet by Leo King, titled "Paul Beadle 1917-1992".²⁵⁷ King writes about Beadle's early days, noting that Beadle did not have any training as a teacher but he had a good range of technical skills, a natural ability to impart knowledge, and an engaging personality. In June 1947, after demobilisation and part-time teaching for the New South Wales Department of Technical Education, Beadle was posted to Strathfield, an annex of the art school of the East Sydney Technical College.²⁵⁸ The annex was created in 1947 to provide training to students who had served in the armed forces.²⁵⁹

Beadle's teaching at Strathfield included teaching classes in life drawing, general drawing and figure composition, and he was also in charge of the first-year introductory course. Many of Beadle's students had served in the war, so there was the common ground of shared experiences. In 1948, Beadle was transferred to East Sydney Technical College and in 1952 was appointed teacher-in-charge. He then became head teacher at the Newcastle Technical College Art School, a post he held until 1957.²⁶⁰ Beadle's Newcastle years were very productive; he gained excellent

²⁵⁶ Scarlett, *Australian Sculptors*, 53

²⁵⁷ Leo King's book is an edited version of the Masters thesis titled "Paul Beadle 1985" by Andrew Greenhough and King gives Greenhough credit for the original text which is in the State Library of Victoria.

²⁵⁸ Leo King, *Paul Beadle, 1917-1992* (Auckland: Leo King, 2011)., 12

²⁵⁹ In 1946 the Commonwealth Reconstruction Training Scheme had been introduced. This was a government programme which offered ex-servicemen and women the opportunity to return to some form of tertiary education. It provided a full-time wage for three years, followed by low interest loans over subsequent years of training.

²⁶⁰ King, *Paul Beadle, 1917-1992*., 12

administrative experience when he restructured the courses in 1954, with Newcastle the only college outside Sydney offering full-time diploma courses. As well as administrative work, Beadle presented lectures on the history of sculpture, methods of drawing and the appreciation of sculpture. He also taught sculpture, painting and allied arts at the Newcastle University School of Architecture.²⁶¹

Beadle was a very active member of the Newcastle art community. He was president of the Newcastle Ballet Association and vice-president of the Newcastle Book Exhibition committee in 1953, and in 1954 he became an executive member of the Arts Council and sub-committee for the Newcastle Cultural Centre. It was mainly due to Beadle and his colleagues of the Cultural Centre Arts Sub-Committee that the War Memorial Cultural Centre gained a spacious contemporary art gallery on the second floor. The new art gallery ushered in a new era of art appreciation in Newcastle and attracted leading Australian artists to exhibit at the gallery. Beadle became honorary director of the gallery until Gil Docking was appointed in 1958.²⁶² With his administrative and teaching capabilities, and involvement in the arts generally, Beadle was an impressive applicant for the position of principal at the SASA.

Not only was Beadle an excellent academic leader and a passionate sculptor who created sculptures for exhibitions and commissions, he also participated in numerous organisations and societies.²⁶³ Beadle initiated societies, and he also took leadership roles in existing groups. He was one of the foundation members of the Society of Sculptors and Associates in Sydney. While in Adelaide he was the president of the Royal South Australian Society of Arts, and a member of the Visual Arts Committee for the first Adelaide Festival of Arts. In 1962, after he moved to New Zealand, he helped found the Society of Sculptors and Associates of New Zealand.²⁶⁴

²⁶¹ Ibid., 12-13

²⁶² Ibid., 22

²⁶³ Scarlett, *Australian Sculptors.*, 55; In Scarlett's book 'Societies to which artist has belonged' lists the following:

1951 Foundation Member of Society of Sculptors and Associates, Sydney, and first Secretary.
 1952 Member of Society of Artists, Sydney.
 1955 Member of Fédération internationale des éditeurs de médailles, Paris.
 1959-60 President and Fellow of the Royal (South Australian) Society of Arts.
 1960 Member of the Visual Arts Committee, First Adelaide Festival of Arts.
 1961-65 Member of the Arts Council of New Zealand.
 1962 First President and Foundation Member of Society of Sculptors and Associates, New Zealand.
 1962-63 President of Auckland Society of Arts.
 1963-64 President New Zealand Society of Industrial Designer. Honorary Member since 1973.
 Life Member Maitland (NSW) Prize Committee.
 Member of Arts Council and Ballet Association of Newcastle.
 Design Consultant to Commonwealth and Reserve Banks of Australia.

²⁶⁴ Ibid., 55

When Beadle left Newcastle to take up his appointment in Adelaide in early 1958, his enormous contribution to the cultural life of Newcastle was celebrated in a farewell dinner. Adelaide gained not only a new principal for the SASA, but a person who would have a profound effect on the arts community of South Australia. He was a powerful advocate for the advancement of printmaking at the SASA and, while he was president of the RSASA from 1959 to 1960, he instigated the publication *Kalori*, which became the newsletter of the RSASA and has been published continuously since 1959. 'Kalori' is an "Aboriginal word meaning 'message stick'. This title was chosen as it seemed appropriate to the nature and purpose of the publication."²⁶⁵

Beadle was a cultural catalyst. In his editorial in the first *Kalori* he championed those working in the arts to break new ground and members of the RSASA should not "be satisfied with the same old comfortable repetitions and the same old devotions to past periods of painting and sculpture... We live in this day and age. If we and the Society are, firstly to survive and secondly make some mark we must stir ourselves and see our work in the light of to-day." He also hoped that *Kalori*:

may be the means of keeping our members and friends more closely in touch with our aims and activities. Much more than this I hope it will be the means of inciting and encouraging higher standards and of broadening our vision... We look forward to 1960 and the Festival of Arts with a sense of excitement and anticipation. The eyes of the world will be turned toward Adelaide. It is the responsibility of every member to think afresh and take stock of his own work and that of the Society as a whole.²⁶⁶

In the same issue, there is a notice promoting a June lecture on 'Sculpture' by Beadle. The lecture was well attended and a synopsis of the lecture was included in the second issue of *Kalori*.

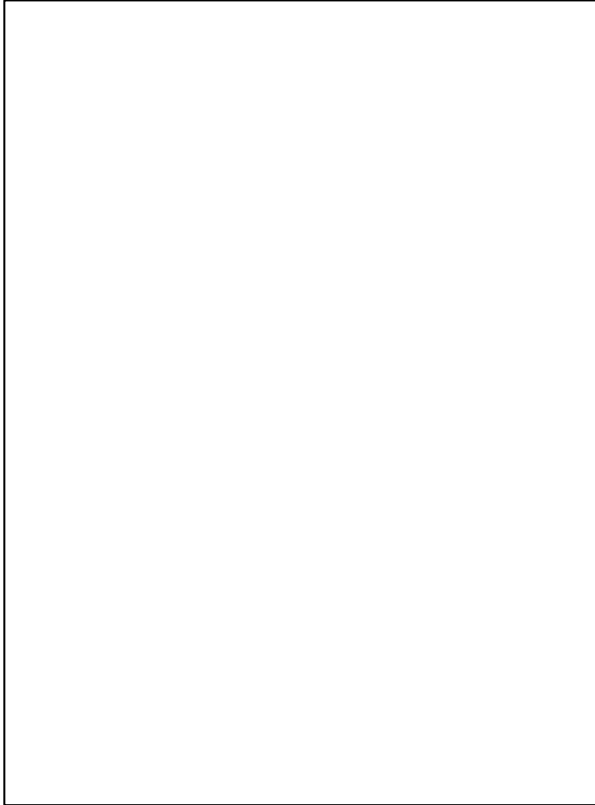
During his tenure at the SASA, Beadle focused on invigorating the teaching of printmaking, called graphic arts, at the school. Previous principals of the SASA, Goodchild and Grey, like Beadle, had also studied at the CSAC in London and were trained in printmaking. Goodchild gained a greater reputation for his printmaking than did either Grey or Beadle, and Beadle was recognised for his sculpture, more than his wood engravings or prints.²⁶⁷ Beadle designed the cover of the second issue

²⁶⁵ Allan Glover, "Kalori," *Kalori, Royal South Australian Society of Arts* Vol. 1 No. 1 June 59(1959).

²⁶⁶ Glover, "Kalori"

²⁶⁷ The National Gallery of Australia has six works in their collection by Paul Beadle, one is a notebook, and four of the works are Christmas cards, covering techniques of woodcut, photo-offset lithograph, and

of *Kalori*, published in July 1959. The cover graphic is a woodcutting chisel that contains the publication details in the lower section of the cover. It was either an ink drawing or a relief print, it is difficult to ascertain once it was printed.



Illus 55. Paul Beadle, cover design, *Kalori*, Vol 1, No 2, 1959. Image not reproduced owing to copyright restrictions.

In the third issue of *Kalori*, published in August 1959, Beadle made public his intention to create a comprehensive studio for graphic arts at SASA:

In the history of Australian Art there is no particular period in which the graphic arts have held a particularly prominent place. Here and there artists have made considerable individual effort, and among these are the Lindsays, Adrian Feint, Margaret Preston, Dorrit Black, Kenneth Jack, Lesbia Thorpe, John Goodchild, Jacqueline Hick, and Udo Sellbach. I think that, in general, the absence of any strong 'school' is due firstly to the fact that the print, and the drawing, have been considered rather a lesser art than painting or sculpture—rather "arty" and beneath the "master"; secondly, to the very little that has been done by the Art Schools of the Commonwealth to foster and encourage the print. You will be pleased to hear that the Education Department is establishing a Graphic Arts Department at

lithograph. The other print in the collection is a wood engraving titled 'Crucifix, oyster and driftwood', from 1946. There are no prints in the Art Gallery of South Australia, only three drawings and two sculptures.

the S.A. School of Art. It will be some time before the department is in full operation, but it is hoped to make a start early in 1960. There are two main reasons for providing a comprehensive studio for Graphic Arts:

To give all full-time students of Diploma Courses in Art Teaching, Fine Arts, and Advertising Art opportunities to understand, appreciate, and practice as part of their training and to provide opportunities for part-time studying both day and evening classes for students with previous experience in drawing and painting or design and for practicing artists.

It is hoped and expected that the provision of one studio, equipment and the services of competent and keen tutors will result in a revival and the growth of a 'centre' for Graphic Arts in South Australia.²⁶⁸

Beadle includes Udo Sellbach in his list of artists who have made a contribution to printmaking in Australia, which is interesting because, as outlined earlier, Sellbach only arrived in Melbourne in 1955, and in Adelaide in 1956. The inclusion of Sellbach in the list demonstrates that Beadle is fully aware of Sellbach and the printmaking facilities at SPC. Remembering that Charles Bannon, who employed Sellbach at SPC, was on the SASA council from 1959 to 1964 (perhaps even earlier, as the prospectus booklets only began in 1960), we can assume that there was a connection between Beadle, Bannon and Sellbach. They were all interested in education and printmaking and were leadership figures. This helps to explain why Beadle was keen to offer Sellbach a position at the SASA. Sellbach writes: "By the end of my time as a teacher at St Peters in 1959 my work became known to Paul Beadle, who was head of the SASA for a brief time, and Ron Appleyard at the Art Gallery of South Australia; and a lectureship was created at the art school."²⁶⁹

Sellbach's vast printmaking experience would have been a favourable factor in his appointment. Grishin has documented Sellbach's career in Germany and notes that, after WWII, Sellbach "commenced his studies at the *Kolner Werkschulen* where his principal teacher was Alfred Will and it was in Cologne that he attained the rare privilege of being invited to continue at the school as a *Meister Schuler* or master student, which was offered to only the best students. He was also one of the

²⁶⁸ Allan Glover, "Kalori," *Kalori, Royal South Australian Society of Arts* Vol.1 No.3 August 59(1959). Editorial by President Paul Beadle.

²⁶⁹ Sellbach, "Art Education and Printmaking in the 1950s in South Australia," National Gallery of Australia, accessed August 7, 2012.
<http://www.printsandprintmaking.gov.au/catalogues/bibliography/622851/sellbach-udo-art-education-and-printmaking-in-the-.aspx>.

founders of the *Kolner Presse*, where he worked as a master printer in lithography, printing editions for a number of leading German artists.”²⁷⁰

The SASA 1960 prospectus booklet lists the academic staff members, revealing a team of lecturers at the SASA with international backgrounds and qualifications. The following staff listing in the 1960 booklet gives some, but not all, countries of origin of the teaching staff. We know that Sellbach was from Germany, but that is not acknowledged, (all the countries shown are countries ‘allied’ during the war).

Principal:	Paul J. Beadle
Vice Principal:	Desmond Bettany, A.T.D.
Senior Lecturers:	C.E. Drury, A.T.D. (Advertising Art), P. Douglas Roberts, Dip. Art. (Teacher Training)
Lecturers:	U. Sellbach (Advertising Art), To be appointed (Fine Art)
Senior Mistress:	Bernice Dixon
Senior Teacher:	Helen McIntosh, Dip. Art.
Assistant Teachers:	Peter Blythe, D. A. (London), Josephine Caddy, Dip. F.A. (Vancouver), Dora Cant, Margaret Douglas, Dip. Des. & Crafts (Edin.), Alexander Leckie, D.A. (Glasgow)

It is difficult to ascertain when the lecturers and assistant teachers were appointed to the SASA, but we do know that Sellbach was a Beadle appointment.²⁷¹

Barrie Goddard was seconded from the Department of Education in mid-1963, and appointed to staff later that year.²⁷² Goddard wrote that Beadle "had been a submarine commander in the Royal Navy, so he knew how to 'fly under the radar' of the educational bureaucracy",²⁷³ and noted that Beadle enjoyed having an ‘international mix’ of staff during those years.

Alun Leach-Jones, who studied at the SASA and was a contemporary of Sydney Ball, Robert Boynes, and Barbara Hanrahan, recalls that:

At that time the Head of the Adelaide School of Art was the New Zealand artist Beadle. He had taken over what was a pretty

²⁷⁰ Sasha Grishin, *Udo Sellbach, and still I see it* (Canberra: Canberra School of Art Graphic Investigation Workshop, 1995)., 14-17

²⁷¹ The SASA Prospectus 1960 booklet is the first one we have after the 1921, the 1924-1925 and the 1939 booklets for the SASA. The 1960 booklet is typewritten (not typeset) and must have been produced in late 1959 or early 1960 as the first term of the academic year began on February 9 and this informative booklet would have been given to students upon enrolment. The SASA was part of the Education Department.

²⁷² In my interview with Barrie Goddard he said he started work at SASA in 1963, this is confirmed by his listing as a lecturer on the Official Opening Ceremony invitation for the new art school at Stanley Street, North Adelaide which was held on November 15, 1963. Goddard is not listed in the SASA prospectus booklets until 1965.

²⁷³ Barrie Goddard, "The Golden Years," School of Art History Project, accessed November 15, 2008. <http://www.unisa.edu.au/art/historyproject/barriegoddard.asp>.

moribund organization, and immediately set about up-grading the staff and the facilities of the school. He brought in first-rate people like Udo Sellbach and Charles Reddington, and together they sparked-off a tremendous Renaissance at the school.²⁷⁴

The 1960 prospectus booklet also listed part-time instructors, but the listing is dated 1959.²⁷⁵ What is interesting about the list is that Sellbach's wife Karin Schepers is not mentioned in the 1960 prospectus booklet, yet Jacqueline Hick is listed. Hick worked with Sellbach and Schepers in the graphic arts department and had a long history with the school. Unfortunately, the listing of part-time instructors was not continued in the SASA prospectus booklets after the 1959 listing, although there are some listings of part-time lecturers in some of the principals' annual reports.

Beadle was a very active school administrator. The 1959 Annual Report notes "Mr. Paul Beadle is now in his second year of appointment as Principal of the School. Since his appointment, a considerable number of important innovations have taken place, or are in the process of being achieved in the near future. The three major items are still staffing, accommodation and refurnishing of the school."²⁷⁶ Beadle had a teaching load in addition to his administrative duties,²⁷⁷ and was also involved with student enrolments. Jennifer Marshall, who studied at the SASA from 1959 to 1962, remembers showing her folio of work to Beadle: "he was the only person to look at the folio". Marshall also remembers that the classes at the school were from 9am to 9pm Monday to Thursday, and 9am to 4pm on Fridays, and printmaking was offered at night from 6 to 9pm.²⁷⁸

As well as teaching and running the SASA, Beadle managed to complete a number of artworks while in Adelaide. He was a significant sculptor and made numerous sculpture commissions in Australia and New Zealand during his career,²⁷⁹ including

²⁷⁴ Robert Gray, *Alun Leach-Jones* (Sydney: Craftsman House, 1988)., 23

²⁷⁵ Shirley Adams, Michael Atchison, Frank D.B. Bryan, James Cant, Frederick A. Dankbaar, John S. Dowie, Gladys K. Good, Jacqueline Hick, Maureen S.F. MacKay, Bruce McGuffie, Dip. Art, Mary Milton, Garfield N. Mitchell, John E. Richards, Helen Schlenk, Albert L. Smith, Dip. Art, Ruth E. Tuck, Berend Van der Struik, Richard G. White, Dip. Art, Geoffrey R. Wilson.

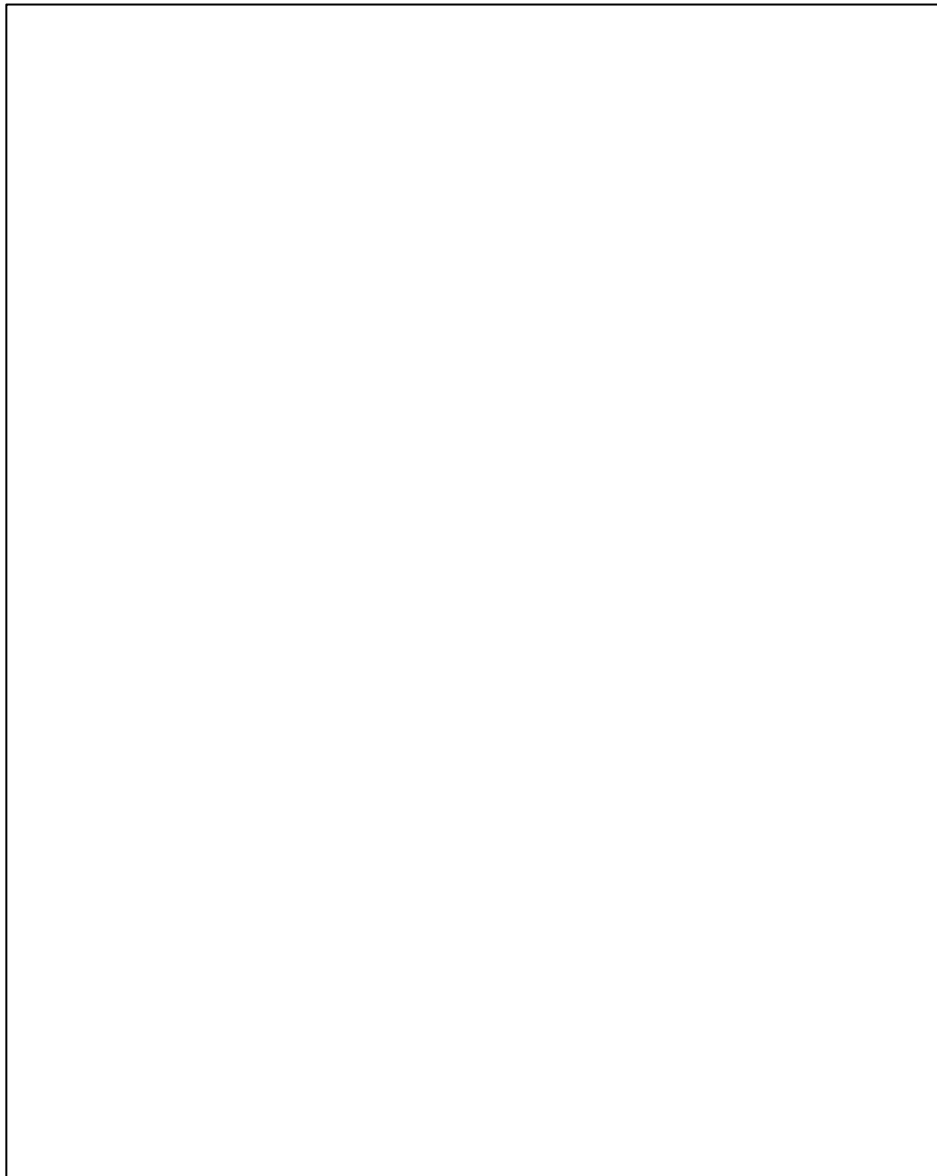
²⁷⁶ "Annual Report on the S.A. School of Art, August, 1959," (Adelaide: Education Department, 1959).

²⁷⁷ The 1959 Annual Report shows that Paul Beadle, principal, taught nine hours a week and had a pupil load of ten. The senior master, Phillip Roberts, had twenty-one teaching hours per week and a pupil load of 16.2. The other teachers listed taught for between seventeen and twenty-nine hours per week. Beadle thus had a teaching load of approximately one third of his lecturing staff.

²⁷⁸ Jennifer Marhsall, taped interview with author, Sydney, NSW, February 12, 2012.

²⁷⁹ King, *Paul Beadle, 1917-1992*.13. When Beadle moved to New Zealand, he produced a series of small bronze sculptures and he deliberately reduced his active involvement and membership in societies and committees to just one, the New Zealand Society of Sculptors and Associates (of which he had been a founding member). He made his bronzes using the lost-wax technique, making three chess sets, the first in 1964-65, then *Big Game* in 1967, and *Battle of the Beasts* in 1968. Examples of his small figurative

the Finial Eagle (1952-1953) for the Australian-American Memorial in Canberra. This was commissioned by the Australian-American Association while Beadle was still in Newcastle and was, at the time, one of the largest pieces of modern sculpture installed in Australia.²⁸⁰



Illus 56. Installation in 1954 of Paul Beadle's sculpture of the American eagle in aluminium on a bronze ball that adorns the Australian-American Memorial in Canberra.
Image not reproduced owing to copyright restrictions.

Beadle also undertook relief panel commissions, and completed numerous medallions in bronze. He was occupied primarily as a medallist in the 1950s, apart from his

works in bronze include *The Creation*, 1969, two versions of *The Seven Ages of Man*, 1968, and *Virtues and Vices* candlesticks made in 1969.

²⁸⁰ King, *Paul Beadle*, 16

teaching and administrative duties, and there is a stylistic similarity between his medals and his larger sculptural relief works. Medallist Robert Ellis says of Beadle's medallion work: "There are very few people with that kind of skill, facility, knowledge and concentration able to produce anything like that, I think that's his greatest achievement."²⁸¹



Illus 57. Paul Beadle, International Co-operating Art Award of Australia (abverse), 1966, bronze, lost wax cast, 9.8 cm. **Image not reproduced owing to copyright restrictions.**

In Adelaide, Beadle made the wood carving *Bush Fire* which was exhibited in the *Contemporary Australian Sculpture* exhibition at the AGSA during the first Adelaide Festival of the Arts, in early 1960. This work was reviewed in an article titled "Australian Contemporary Sculpture" in *The Bulletin of the National Gallery of South Australia*²⁸² by Scarlett, who wrote:

Perhaps the most indigenous work was *Bush Fire* by Paul Beadle, in which the concept, the material employed and the finished work were fused in a natural harmony. Executed in weathered gum, it flowed asymmetrically outwards from a tall base but remained perfectly balanced in space. While suggesting its subject, it was nevertheless a creative idea, convincingly expressed.²⁸³

As well as making art, Beadle was also the art critic for *The News* in Adelaide in 1960. Beadle moved to New Zealand in 1961 where he became Professor of Fine Arts and Dean of the Faculty of Fine Arts at the University of Auckland.²⁸⁴ John Dowie, Adelaide sculptor and president of the RSASA from 1959 to 1962, wrote a very personal, informal and glowing appraisal of Beadle in his farewell to Beadle in *Kalori*

²⁸¹ Mark Stocker, "Pommie-Aussie-Kiwi, Paul Beadle Medallist," *The Medal* No 33(1998)., 83

²⁸² "Australian Contemporary Sculpture", *The Bulletin of the National Gallery of South Australia*, 21, no. 4, April 1960.

²⁸³ Scarlett, *Australian Sculptors.*, 55

²⁸⁴ *Ibid.*, 53

titled “Opponent of Backwatermanship”, noting Beadle’s contribution to the Adelaide arts community.²⁸⁵

The creative and academic environment Beadle provided had a significant influence on students and staff at the SASA. As Gray observes, Leach-Jones’ period of study at the SASA provided him with not only

a level of training unavailable at any other art school in the country, it had equipped him with a mature approach to work, and considerable technical skill. Both of these are of course vital to a successful career in art, but of even greater significance was the implanting in Leach-Jones of a commitment to art, not merely as a career, but as a vocation.²⁸⁶

As well, Beadle’s appointment of Sellbach (and Schepers) to the teaching staff at the SASA and his commitment of resources to upgrade the graphic arts department had an exciting influence on the status of printmaking in South Australia and a profound effect on printmaking students for many years.

²⁸⁵ Clive Kelly, “Kalori,” *Kalori, Royal South Australian Society of Arts* Vol. 2 No. 1 March 1961(1961). “Bohemian is one of those de-valued words that one tries to get along without as much as possible, but it would be difficult to do justice to the character of Paul Beadle without using it. It conjures up an assortment of qualities: impulsiveness, informality, a little arrogance, indifference to the opinions of the “respectable,” and a delight in challenging the accepted and traditional, which are all elements of this colourful personality. He combines the destructive and creative in about equal parts, which fitted him ideally for the role of new broom, both of the School of Art and as President of this Society. Old things—some good, many bad—went by the board, and innovations of the same order came in, but I feel that his most important contribution was the ability to create a disturbance. Backwatermanship, deeply entrenched in our city, took a severe shaking up at his hands, and whether in favour or not, we are all wider awake than we were because of his activities. Consolidation and development must follow, and these are not perhaps his forte. It may be that his work was complete, but his departure is none the less regretted. He leaves behind indelible evidence of his years in Adelaide, and takes with him to his post of Professor of Art in Auckland the good wishes of his many friends here.”

²⁸⁶ Gray, *Alun Leach-Jones.*, 25

Udo Sellbach, the SASA 1960-63: the graphics studio

Sellbach was effectively head-hunted for a position at the SASA by Paul Beadle, who wanted to extend the graphic arts at the SASA. Once on staff, Sellbach got straight to work organising the printmaking facility. Sellbach, recalls the early days of setting up the studio:

Having to start off working in the large exhibition building on North Terrace we had plenty of space; carpenters constructed strong benches to carry the stones, workstations were created for students, and the various presses installed. These came partly from the Lands Department, and partly from other sources, such as the old etching press that Jacqueline Hick, an artist who had been doing prints since the early 1940s, was using. By the end of that first year we had a printery in which all the techniques of printmaking were practised - silkscreen, lithography, woodcuts and linocuts, and monotype printing could be done. There was a dark room for photographic applications.²⁸⁷

Charles Reddington from Chicago, USA, was also employed by Beadle, and taught painting at the SASA from 1960 to 1963. Grishin states that Reddington, who was a silkscreen artist, “indirectly contributed to the new workshop.”²⁸⁸ When questioned about this in an interview in 2009, Reddington said that he used to go down and use the printmaking area in his non-teaching time, visiting his good friend Udo Sellbach, and doing his own work. However, he insisted that he did not assist in setting up the screenprinting facility, he just used it, because no one had been using it till then. Reddington liked to do his own work in addition to teaching to “set a precedent for students to imitate.”²⁸⁹

Beadle was very impressed with Sellbach, not only with the setting up of the studios, but for the impact he had on the students’ work. This can be seen in the 1960 catalogue produced for the *Graphic Art* exhibition at the SASA, where Beadle writes:

The ebb and flow of print making [sic] in Australia has always been that of the backwater rather than of the ocean. The collecting of prints and drawings has never flourished for there has always been a regrettable tendency even among our more acquisitive collectors to regard the print as something of a hobby and the drawing as a necessary but rather tedious preparation by the artist but of little other interest.

The schools bear much of the responsibility for the past and must assume responsibility for the future. Students, studios, presses,

²⁸⁷ Sellbach, “Art Education and Printmaking in the 1950s in South Australia,” National Gallery of Australia, accessed August 7, 2012.
<http://www.printsandprintmaking.gov.au/catalogues/bibliography/622851/sellbach-udo-art-education-and-printmaking-in-the-.aspx>.

²⁸⁸ Grishin, *Contemporary Australian Printmaking, an interpretative history*. 36

²⁸⁹ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

papers, and inks are but the beginning. Without mind and vision we can only impart a certain measure of skill and craftsmanship. With the appointment of Mr Udo Sellbach, Lecturer, and the opening of the graphic studio in February of this year, the School has created an environment in which the graphic arts in Australia must surely be strongly influenced.²⁹⁰

There was also a review of the exhibition in the *Adelaide Advertiser*:

In the drab humpy where we see fit to house the SASA there is one of the liveliest and most promised [sic] packed exhibitions to see in this town for a long time. They are showing more than 120 examples of prints made by a dozen different techniques. They all add up to an astonishing growth when you consider that the graphic studio was opened only in February of this year. The skilled technique and the originality of his own work already well known in Adelaide and it is just these two qualities which he and the other teachers at the art school seem to have been able to pass on to the students giving them scope for originality and at the same time a sure foundation of technical knowledge. Barbara Hanrahan's work is outstanding and apart from anything else shows how a creative mind responds to new methods... The most striking thing about this whole exhibition is the sense it gives you, the new and living potentialities of the graphic arts. The exhibition at the School of Art has been very well mounted together with prints and original plates from the National Gallery both by Australian and European artists so the visitor can see how a Hartung or Chagall or a Picasso has tackled the mediums which the students here are learning.²⁹¹

The exhibition *Graphic Art* was very successful and increased the profile of printmaking at the SASA and in Adelaide's visual art communities. Elizabeth Young in *The Advertiser* in December 1960 quoted Beadle in a brief article "Importance of Graphic Arts" as saying that South Australian students were only beginning to realise the importance of the graphic arts. When opening an exhibition of prints by thirteen Melbourne artists at the RSASA gallery, Beadle commented that "In the UK and Europe artists grow up with the graphic arts as part of their lives... In Adelaide, unfortunately, we have only started teaching them this year."²⁹²

Examination of the SASA prospectus booklets from 1960, 1961 and 1962 reveal a shift in emphasis at the SASA; there was an increase in the number of printmaking classes taught, and more students studied printmaking as part of their diploma course. The

²⁹⁰ Paul Beadle and Udo Sellbach, "Graphic Art, South Australian School of Art," (Adelaide: South Australian School of Art, 1960).

²⁹¹ Sellbach, "Art Education and Printmaking in the 1950s in South Australia," National Gallery of Australia, accessed August 7, 2012.
<http://www.printsandprintmaking.gov.au/catalogues/bibliography/622851/sellbach-udo-art-education-and-printmaking-in-the-.aspx>.

²⁹² Elizabeth Young, "Importance of Graphic Arts," *The Advertiser Newspaper* 1960.

examination results sections in *The Advertiser* for 1954-1964, show that there are some results for the subject Woodblock, Lino and Textile Printing in 1954, 1955 and 1956. There are no printmaking classes or subjects resulted in 1957, 1958 and 1959. Then, in 1960, one student, Ferguson P.F., gained a Credit in a subject titled Graphic Arts. In 1961, there are some results for Graphic Arts I and Graphic Arts II and in 1962, there are examination results for Graphic Arts I, Graphic Arts II and Graphic Arts III. The significant difference is that the printmaking subjects from 1960 are more focused towards a fine art form of artistic expression, rather than the earlier subject of Woodblock, Lino and Textile Printing, which was more orientated towards the crafts.²⁹³

The SASA prospectus booklets from 1960 to 1963 provide documentation of the expansion of printmaking subjects under Sellbach's leadership. The 1960 prospectus presents the content of the SASA courses of instruction and examinations leading to the Diploma in Art (Dip. Art): (a) Diploma in Fine Arts (with specialisation in Painting or in Sculpture); (b) Diploma in Advertising Art; and (c) Diploma in Art Teaching. Courses in the Diploma in Fine Arts and the Diploma in Advertising Art were designed as full-time four-year courses. The first year of these courses was a common course. There was no printmaking studied in the first year.

In the second year of the Diploma in Fine Arts (Painting), a subject titled Graphic Arts - Crafts was included in the course and is described as "The introductory study of Etching, Lithography and Pottery as preparation for further development in one or more of these subjects in the following years." In the third year of the course, the work of the student was "in general, a development of and progression beyond that of the previous year. The nature and ability of the individual student is considered and opportunity is given for development in appropriate directions."²⁹⁴ In the fourth year, the student was provided with the opportunity for individual development, but also had some core subjects to complete, including Advanced Design, with the requirement that "The student ... design and execute work in two or more of the following: Mural, Stage Design, Book Illustration and the Graphic Arts, Sculpture and Ceramics." The student also had to attend two evening classes per week (after completing the common course), one in the Department of Sculpture and Ceramics, and the other an elective subject.

²⁹³ See Appendix 3

²⁹⁴ "South Australian School of Art, Prospectus 1960," (Adelaide: Education Department, 1960)., 22

The student in the Diploma in Fine Arts (Sculpture) did no printmaking subjects but did have to attend two evening classes per week, one in the Department of Painting, and the other an elective subject. The Diploma in Advertising Art had the same common course in first year as the Diploma in Fine Arts. In second year, there was the Graphic Arts - Crafts subject, however, the subject description was different: "The subject is closely related to other subjects of the course. The study of principles and methods of reproduction, by Silk Screen and Lithography (autographical and photo mechanical), of work prepared in other subjects of the course. Etching is also studied." There is no listing for a graphic arts subject in third year of the Diploma in Advertising Art but again, the student had to attend two evening classes per week during the last three years of study. One of these, for one year, had to be commercial photography. There was the opportunity for all second, third and fourth year students to study the evening courses. The school hours were: 9am-11am, 11am-1pm, 2pm-4pm, and 6pm-8pm or 9pm.²⁹⁵

In the 1960 SASA prospectus booklet, there was also a section of part-time courses and the only mention of printmaking or the graphic arts is in the Drawing and Painting course, where Etching is described as follows:

Students are required to have attained a satisfactory standard of draughtsmanship.

- I. The study of the history of Etching and processes. The use, care and preparation of materials and equipment for etching in line, aquatint, soft ground and dry point on zinc and copper.
- II. The further development of Techniques including the combination of processes and colour printing."²⁹⁶

In 1960, the senior lecturer in Advertising Art was C.E. Drury, with Sellbach filling the lecturer position. As Sellbach has stated that setting up the printmaking workshop involved a lot of work, it could be assumed that in 1960 Drury taught more of the advertising art subjects and Sellbach taught the graphic arts subjects while setting up the workshop. Jacqueline Hick is listed in the 1960 prospectus booklet as a part-time instructor (in 1959) and, according to Paul Beadle in the 1960 *Graphic Art* exhibition catalogue, "All work exhibited has been executed in the Graphic Art

²⁹⁵ Ibid., 12

²⁹⁶ Ibid., 36

Department under the direction of: Udo Sellbach, Karin Schepers, Jacqueline Hick.²⁹⁷

The course structure between 1960 and 1961 did not change much. There is no difference in the Graphic Arts - Crafts and Advanced Design subjects taught to second-year Diploma in Fine Art (Painting) students, and the description of the Graphic Arts - Crafts taught to the second-year Diploma in Advertising Art students also remains unchanged. There is, however, a shift towards greater depth in the part-time courses listed in the drawing and painting section of the 1961 SASA prospectus. The subject called Etching in the 1960 booklet is replaced by Graphic Art in 1961, described as:

Students are required to have attained a satisfactory standard of draughtsmanship.

I. The study of the processes and history of Lithography, Etching, Block Printing, Screen Printing, Silk Screen. The use, care and preparation of materials and equipment.

II. The further development of Techniques including the combination of processes.²⁹⁸

Thus, instead of only studying etching, students would have studied the complete range of printmaking techniques. This must have been a result of Sellbach's input and his hard work in organising a fully equipped and functioning printmaking workshop.

In 1962, the structure of the diploma courses taught at the SASA placed much greater emphasis on graphic arts in the curriculum. Instead of students studying just one graphic art subject in the second year of the Diploma in Fine Art - Painting, as had been the case previously, they studied Graphic Arts I in second year, Graphic Arts II in third year, and Graphic Arts III in fourth year. Graphic arts was introduced into the Diploma in Fine Art (Sculpture) and they studied the same Graphic Arts I, II and III in second, third and fourth years. Before 1962, the students in the Diploma in Fine Art (Sculpture) course did not study any printmaking, unless they took printmaking as one of the two elective subjects.

The graphic art component of the Diploma in Advertising Art also increased in 1962. In second year, the students did Graphic Arts I, but also a term each of Photo-litho

²⁹⁷ Beadle and Sellbach, "Graphic Art, South Australian School of Art," (Adelaide: South Australian School of Art, 1960).

²⁹⁸ "South Australian School of Art, Prospectus 1960," (Adelaide: Education Department, 1960)., 29

Offset Printing I, and Silk Screen Printing I. In their third year, they had Graphic Arts II, and in fourth year they studied Graphic Arts III. The Diploma in Art Teaching did not list printmaking/graphic arts as part of the curriculum in 1960, 1961 or 1962. The part-time courses in the 1962 prospectus offered Graphic Arts I and Graphic Arts II - the 1961 prospectus listed only Graphic Arts. Graphic Arts I in 1962 was the same offering as Graphic Arts in 1961 in which the students now studied etching, lithography, woodcuts and silk screen, with Graphic Arts II a development of the work produced in Graphic Arts I. Thus, graphic arts was studied by all diploma students in 1962, except the Diploma in Art Teaching students. This is a tremendous shift in emphasis at the SASA, with sculpture students having to complete graphic arts subjects and the amount of graphic arts subjects increasing for the painting and advertising art students.

Sellbach recalls one of the memorable students of that first year of operation of the graphic studio, Barbara Hanrahan, who in future years became one of South Australia's most distinctive printmakers and authors. Hanrahan commenced her study to become an art teacher in 1957, taking courses at the Adelaide Teachers College and the SASA. In May 1960, Hanrahan gained her Diploma in Art Teaching from the SASA, winning the H.P. Gill Memorial Medal and the School Council prize for Art Teaching.²⁹⁹ Hanrahan was an unusual, introspective person, who took refuge in making paintings and prints, and in writing books. In 1960, Hanrahan was accepted into night classes with Sellbach to learn "things like etching, lithography, etc."³⁰⁰ These evening classes in printmaking were a sanctuary for Hanrahan, and she recalls often in her diaries how exalted and emotional she felt on her way home from the evening printmaking classes. She gained a Distinction for both Graphic Arts II (1961) and Graphic Arts III (1962).

Thus, in the early 1960s, there was a gradual increase in the range of printmaking classes taught at SASA and in the number of students gaining examination results, with printmaking taught as a fine art discipline, instead of having a trade or craft emphasis. Sellbach was a rigorous teacher and had a reputation for expecting professionalism from his advanced students. Alun Leach-Jones recalls how Sellbach "was determined to ... impose proper professional standards on his students ... In my last year studying graphic art in Adelaide some tiny aspect of the prints I presented

²⁹⁹ Barbara Hanrahan, *The diaries of Barbara Hanrahan*, ed. Elaine Lindsay (St Lucia Qld: University of Queensland Press, 1988)., xiv

³⁰⁰ Hanrahan, *The diaries of Barbara Hanrahan*, 9

for the examination were not up to his standards. So he said, 'I'm failing you because you're at a level now when the finish of your work must be nothing less than perfect, and these prints are not.' So he failed me, which was a shock, but it was also a great lesson in professional standards."³⁰¹ Sellbach taught printmaking with a keen awareness of the potential that the medium possessed and assisted the dedicated student to adapt the technical processes to their creativity. In 1960, he wrote:

The imaginative use of a craft demands that we understand its limitations as well as the freedom it offers. The process of thought through which we must go when working in a graphic medium, leads into the centre of the creative process, where intuition is formed and modified by the exacting qualities of the medium... In this sense Graphic Art is more than a means of making copies, but a creative process in itself.³⁰²

Sellbach left Adelaide in late 1963 to return to Europe. His decision was a personal one, as his marriage to Schepers was at an end, and he was in a relationship with a new partner. Even though Sellbach taught at the SASA for a relatively brief time, fellow lecturers and students remember his insightful contributions. In her history of South Australian printmaking, Carroll recounts how a "great love of graphic art" was instilled in SASA students, with Dick Richards, a student of the time, describing it as "more like an artist's studio than an art school. Other students (like Robert Boynes) recall Sellbach's and Schepers' strong influence - particularly the force of Sellbach's personality and the patient, caring teaching of Schepers."³⁰³ Sellbach's dedication and professionalism drew students into the printmaking studio. Grishin summarises the confluence of circumstances at SASA as "a combination of a vision of printmaking as a serious modern form of artistic expression, with professionalism in the technical production of prints and a seriousness and dedication, that quickly spread and attracted outstanding colleagues and a generation of brilliant and gifted students."³⁰⁴

Sellbach returned from Europe in 1964 and lived briefly in Adelaide. In January 1964, the Contemporary Art Society of SA purchased a building at 14 Porter Street, Parkside, for their exhibition space. There was a small flat at the rear of the building, and "tenants of the flat were also caretakers, [they] looked after the

³⁰¹ Gray, *Alun Leach-Jones*, 23

³⁰² Beadle and Sellbach, "Graphic Art, South Australian School of Art," (Adelaide: South Australian School of Art, 1960)."

³⁰³ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981*, 54

³⁰⁴ Grishin, *Contemporary Australian Printmaking, an interpretative history*, 93

garden and had to deal with all the problems that arose after gallery hours.”³⁰⁵

Sellbach lived in the flat during 1964 and looked after the early CAS SA exhibitions in their new building. Seeing that caretaking the CAS SA premises was a “bit of a dead end” for him, Sellbach wrote to Alan McCulloch, Melbourne art critic, curator and art historian, asking about work opportunities in Melbourne, and within a relatively short time, by April or May of 1965, he started teaching at the RMIT with Tate Adams.³⁰⁶

Sellbach lectured in printmaking at the RMIT from 1965 to 1971, and in 1966 he was a founding member of the Print Council of Australia. He was also involved in the establishment of the Print Council's journal, *Imprint*, that aimed to advocate and foster printmaking in Australia and remains the only journal in Australia promoting prints and printmaking and, more recently, artists books and digital art. After Melbourne, Sellbach moved on to become director of the Tasmanian School of Art from 1971 to 1977, and the Canberra School of Art from 1977 to 1985, where, as S. Scott notes, he promoted “significant innovations within the art school curriculum. These include[d] the establishment of art forum programs, the creation of a workshop-based model that broke down the divisions between arts and crafts and the provision of students with an opportunity of work alongside a 'master' in their field.”³⁰⁷ From 1985 to 1992, Sellbach taught printmaking at the University of Queensland. Throughout his career, Sellbach was an inspirational lecturer, and a visionary art school administrator.

³⁰⁵ Dean Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86* (Adelaide: Contemporary Art Centre of SA, 1986)., 28

³⁰⁶ “Roger Butler talking with Udo Sellbach in Canberra,” ed. Roger Butler (Canberra, ACT1995).

³⁰⁷ S. Scott, ‘Udo Sellbach: harsh truths and strong feelings’, Adelaide, *Artlink*, 26, no. 4 2006, 56

Chapter 8

Sellbach and Schepers

Karin Schepers, the SASA 1960-1966

Together with Udo Sellbach, Karin Schepers and Jacqueline Hick both contributed to the stimulating printmaking environment in the early 1960s at the SASA. There are significant amounts of archival material on Sellbach, and Jacqueline Hick, who both had long and distinguished careers in the visual arts. Unfortunately, there is much less information on Schepers.

In 1955, Schepers came to Australia with her husband Sellbach, residing in Melbourne where Schepers' twin sister lived. From 1956 until late 1959, Schepers and Sellbach lived on the grounds of St Peter's College while Sellbach taught at the school. In 1960, both Sellbach and Schepers started teaching at the SASA. While there is ample oral and anecdotal evidence of the significant role Schepers played in the revitalisation of printmaking in South Australia, it has been difficult to locate archival papers and, where extant, these have been integrated with oral histories from colleagues and students.³⁰⁸

A form titled "Biography of Artist, National Gallery of South Australia", located in the AGSA library's Schepers archive box, was signed by Karin Schepers on February 3, 1958. This document, in her handwriting, states that she was born on August 28, 1927, in Cologne, Germany. Schepers lists her art training between 1947 and 1952 in painting and graphic arts at the Kolner Werkschulen and that her art mediums are oil - tempera painting, lithography, and etching. Schepers also notes that she is represented in the National Gallery of Australia (NGA), Dank-Spende Des Deutschen Volks, Cologne City, and private collections. She lists herself a member of the CAS

³⁰⁸ Even though Schepers (now Tamar Kempf) is still alive, and living in St Peters, Adelaide with husband Franz Kempf, to my great disappointment, it has not been possible to have any communication with her. Schepers/Kempf is quite frail. I wrote to Schepers in 2009 and again in 2012, but each time my letters were unanswered. To highlight Schepers contribution to printmaking in South Australia (and nationally), information has been combined from various sources. One important source was the archives in the library at the AGSA. Information was also found in the SASA archive boxes at Mawson Lakes. Recent archive information on the SASA has been retrieved from UniSA research archives. This has been augmented by snippets of information in *Ivor's Art Review*, and the RSASA *Kalori* magazine.

SA, living at St. Peter's College, Adelaide.³⁰⁹ This document confirms the biographical information that is to be found in later books on printmaking.³¹⁰

Living on the grounds of SPC, where her husband Sellbach taught art with Bannon, Schepers and Sellbach were introduced to many local artists who visited the Bannons.³¹¹ They would have found Bannon an excellent conduit to the visual art community and the visual art groups in Adelaide. Bannon was president of the CAS SA in 1950 and assisted in the preparation of the CAS SA constitution. Bannon also provided a jovial and convivial environment for artist visitors to his home at SPC. The CAS SA, before it purchased the house at 14 Porter Street, Parkside, had some of their meetings at 'Athelney', the big house at SPC that Bannon turned into an art centre for the students.³¹² Sellbach and Schepers would have been very quickly absorbed into this lively and engaging environment.

There is very little printed information about Schepers' teaching at the SASA. In Schepers' art file in the AGSA library, there is a transcribed interview that has been identified by Professor Catherine Speck³¹³ as being a telephone interview by Betty Snowden, who asked questions for an Australian Research Council Small Grant research project awarded to Catherine Speck and Kay Lawrence titled "*Significant women artists in the SA School of Art*", which was undertaken between 1996 and 1999.³¹⁴

This document has the heading "KARIN SCHEPERS now TAMAR KEMPF, married to Franz Kempf". After Tamar Kempf's address, the topic of the interview is identified "teaching: 1960-1966 part-time".³¹⁵ It has been difficult to find evidence of Schepers' employment at the SASA in the prospectus booklets but, on reviewing the annual principals' reports, there was some documentation of Schepers and her teaching at the SASA. The evidence does not substantiate that she taught from 1960

³⁰⁹ Karin Schepers, "National Gallery of South Australia, Biography of Artist," (Adelaide: National Gallery of South Australia, 1958).

³¹⁰ Seidel's *Printmaking in Australia*, 1965, Kempf's *Contemporary Australian Printmakers*, 1976, and Grishin's *Contemporary Australian Printmaking: an interpretative history*, 1994.

³¹¹ John Bannon, taped interview by the author, Adelaide, SA, December 18, 2008.

³¹² Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86.*, 17

³¹³ Coordinator of the Art History Program offered jointly by the University of Adelaide and the Art Gallery of South Australia.

³¹⁴ "Professor Catherine Speck," University of Adelaide, accessed May 31, 2013.

<http://www.adelaide.edu.au/directory/catherine.speck>.

³¹⁵ Betty Snowden, "Karin Schepers now Tamar Kempf," (Adelaide, SA: Art Gallery of South Australia). The dates written in this interview are 1960-66, but other information on Karin Schepers/Tamar Kempf has her teaching at the Adelaide Kindergarten Teachers College from 1964. Perhaps Schepers continued with some part-time teaching of the evening classes at the South Australian School of Art.

to 1966, as stated in her telephone interview with Betty Snowden - only the early years from 1960 to 1963 are documented.

In Paul Beadle's annual report for 1960, there is a "Department of Advertising Art" report written by C.E. Drury, senior lecturer in Advertising Art (1960-1962), which elaborates numerous logistical issues in setting up the graphics studio, and lists the staff and what they taught. Drury taught eight subjects for years two and three, Sellbach taught design for year two, and graphics (silkscreen, lithography, etching), Des Bettany taught lettering and design, Maureen McKay (written MacKay on SASA Official Opening invitation) taught fashion and costume, and Karin Schepers taught graphics (etching and lithography) for four hours. It is difficult to fathom why Maureen McKay/MacKay is listed on the SASA Official Opening invitation in the visiting lecturer section and Karin Schepers' name is omitted. They both taught part-time (shown as "P.T Day" in the advertising art report).³¹⁶

In the Inspector's Report on Staffing in 1961, C. Drury is still senior lecturer in Advertising Art, teaching twenty-two hours, and U. Sellbach and F. Figwer are both full-time lecturers, teaching twenty-three hours for advertising art. There is a considerable increase in the teaching load of part-time lecturer Karin Schepers. In 1961, she is listed as teaching four graphic art subjects - two four-hour classes and two three-hour classes.³¹⁷ The 1962 annual report is incomplete, consisting of only one page, and lacks any significant detail regarding staffing at the SASA. There is no annual report for 1963, the year that the SASA moved from the Exhibition Building on North Terrace to Stanley Street, North Adelaide. The annual report for 1964 does not provide a detailed staff list, but there is a significant shift in the number of full-time and part-time staff. In 1961, there were thirteen full-time staff, including the acting principal, vice principal, senior lecturers and lecturers; and sixteen part-time staff listed. In the 1964 report, there is "A total of 24 full-time staff, including those in the newly-created positions of Dean of Women Students and Teacher-Librarian... With the assistance of 10 part-time staff".³¹⁸ There had been a shift towards employing more full-time staff, and fewer part-time staff. There is no mention of Karin

³¹⁶ Paul Beadle, "Annual Reports 1960, South Australian School of Art, Fine Arts, Common Course, Advertising Art," (Adelaide: Education Department of SA, 1960).

³¹⁷ Allan Sierp, "Inspector's Report - Staffing 1961: S.A. School of Art," (Adelaide: Education Department of SA, 1961).

³¹⁸ Unknown, "Principal's Annual Report - S.A. School of Art - 1964 (not complete)," (Adelaide: Education Department of SA, 1964).

Schepers in the 1964, 1965 and 1966 reports, however, none of these reports includes a detailed staff list.

There is also evidence of Schepers being a part-time lecturer at the SASA in a report documented in Weston's thesis, which includes in his appendices a "Report on the SASA, Exhibition Building, North Terrace, Adelaide, June 1963". The report was written "Prior to the School transferring to the New SASA, Stanley Street, North Adelaide." The first page of the report lists twenty-two headings, and it has 'PRINCIPAL' written at the bottom of this page - Allan Sierp was principal in 1963. He writes about each decade, commencing with the founding of the school in 1861. In the 1961 section, he noted:

Prior to the change over to the new School in June 1963 the staff had increased to 20 full-time lecturers assisted by a number of visiting [part-time] lecturers including the following:—Jacqueline Hick (painting), James Cant (painting), Mary Milton (advertising subjects), Harry Marchant (pottery), Karen [sic] Schepers (graphics), Mrs. Stipnieks (painting), Gladys Casely (art needlework), Maureen MacKay (fashion and costume), Messrs. Goddard, Bishop, Marks, Minza (general subjects) and Messrs. Beadle, Mitchell and Read (advertising subjects).³¹⁹

It is very satisfying to read Schepers' name in this report written in 1963, but there is no primary source evidence for Schepers' employment at the SASA after this time. There is, however, ample anecdotal evidence of Schepers' teaching at the SASA. One of the responses to the Snowden telephone interview was about Schepers' influence on her students. Schepers/Kempf answers that

Barbara Hanrahan was one of my students ... I probably would have been an influence on Barbara. I taught her lithography. That would have influenced her expression of ideas in her art. I also taught her etching. I should imagine that I opened up a whole new world for her. In a way her training was complete before she came to me ... She wanted to write books and illustrate them. At that time I gave her the techniques to be able to do that ... In one of her first books she mentions people who were teaching her not in name but by description, me and Udo ... There were only two people who taught her printmaking. She was very sweet; extremely easy in absorbing everything ... There are a number of other people but she was pretty special right from the beginning.³²⁰

Schepers had a very positive influence on her students at the SASA through her teaching and exhibition work.

³¹⁹ Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model.", 513

³²⁰ Snowden, "Karin Schepers now Tamar Kempf," (Adelaide, SA: Art Gallery of South Australia).

Teaching and exhibiting

Most students remember both Sellbach and Schepers, and the wonderful atelier atmosphere of the printmaking studios, but they speak more fondly of the attentive and sensitive exchanges they had with Schepers. After graduating from SASA, Barrie Goddard enrolled in evening classes in printmaking during 1960, 1961 and 1962. He attended the evening classes while he was an art teacher at Elizabeth Technical School “to maintain contact with your practice and the art school”.³²¹ Goddard remembers working with Sellbach and Schepers for the three years he studied in the evening classes:

it was an interesting group of people... There was Barbara Hanrahan, who was a year ahead of me, and we were fairly good friends, there was Peter Ferguson, who was an art teacher but was also interested in continuing with his practice... [and] Alun Leach Jones. He had a position in the library, this big tall man... he already had a lot of expertise, he had studied in London, he was also working there... It was like an atelier, that was the way it operated, I daresay that was what Udo and Karin had brought from Germany. You were treated as adults, you just got on with creating things, they didn't interfere a lot with the imagery you were doing, it was mainly any technical help you needed, you would get from them.³²²

Goddard can remember making etchings, lithographs, and screenprints. He particularly remembers that Sellbach was “always there” but it was Schepers

who was most approachable... They seemed to take the class together, and she was the one that was really knowledgeable about etching, which was her forte... I reckon there would have been two etching presses, and we had those old lithographic stones we got from the Lands Department, (which was very convenient as the map-making area from the Lands Department was right next door to the art school). I remember grinding down the stones... I think there was a certain magic and mysticism about all those processes that enthralled me... It was a burgeoning time... things were happening... We submitted a folio of work at the end of the year, and you were assessed on that.³²³

Hanrahan also attended the evening classes on Mondays and Wednesdays. She would race into the printmaking room at the end of the passage and lose the torments and worries of home-life in the discipline of litho stones and etching plates. Hanrahan also remembers that Sellbach was a German with silver hair, a romantic artist who produced a lot of prints and his style fluctuated. Her memory of the delicate

³²¹ Barrie Goddard, taped interview with the author, Adelaide, SA, October 14, 2012.

³²² Barrie Goddard, taped interview with the author, Adelaide, SA, October 14, 2012.

³²³ Barrie Goddard, taped interview with the author, Adelaide, SA, October 14, 2012.

Schepers, who taught her how to apply her first hard ground, was of a tiny and saintly woman, a good person.³²⁴

As well as local respect for Sellbach and Schepers, there was also national recognition of their teaching and their printmaking. Alison Carroll, Curator of Prints and Drawings at the AGSA (1977-87), writes:

Most informed critics around Australia soon became aware of Schepers' and Sellbach's work and role in South Australia: from Alan McCulloch writing in the *Herald* in 1962 (cf. 4 April 1962), to Robert Hughes in *Nation* ('Adelaide Sketchbook', 5 May, 1962), who said they were 'two of the most technically accomplished and genuinely creative etchers and lithographers in the country', to James Mollison in his important article 'Printmaking in Australia' in *Art and Australia*, who referred to both artists and their work at the art School, saying 'With its highly trained staff, fine equipment and high standards this school should remain the pre-eminent training ground for printmakers in this country'.³²⁵

The connections that Sellbach and Schepers made through Bannon when they were at SPC also assisted in extending their profile and reputation as exciting exhibiting artists. Schepers, as noted above, became a member of the CAS SA. Ivor Francis mentions Schepers' work in a CAS SA exhibition in *Ivor's Art Review* saying that, on the whole:

the exhibition is dull... If Plato were correct when he said art is "a copy of a copy," then the C.A.S. exhibition is a copy of a copy of a copy... One feels that the pictures are painted by a lot of well-fed Burghers. As to the individual artists and exhibits, Sellbach [sic] Karin [Karin Schepers] is one of the exceptions. Although Nos. 44 and 45, "Plant Figure (3)" and "Plant Figure (2)" are somewhat raw, through the rawness of execution, the strange flower forms "donnent un nouveau frisson."³²⁶

Later, in November 1957, Schepers and Sellbach exhibited together at the RSASA Gallery. Sellbach exhibited oil paintings and lithographs and Schepers exhibited tempera paintings, gouaches, and a charcoal drawing. Francis reviewed this exhibition, writing:

It seems to be the misfortune of these two artists to have been born on this planet both too soon and too late for Adelaide — too soon because Adelaide has not yet gone through the phase of their modernism, and too late because Adelaide has already by-passed it altogether. Had these two fine artists been practicing in Sydney

³²⁴ Barbara Hanrahan, April 21 1977. Letter from Hanrahan to Christine McCormack.

³²⁵ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*, 54

³²⁶ Ivor Francis, "Contemporary Art Society - Institute Building," *Ivor's Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 1, No.6(1957).

twelve years ago, they would to-day be names to be reckoned with, along with such heroes as Vassilieff, Sali Herman, Lloyd Rees, Adrian Feint, James Gleeson and so on. In other words, they have missed the Australian bus with their finished and accomplished style of overseas academic cubist-expressionism. This, of course, is no crime, and certainly will not diminish the pleasure they get from the knowledge and practice of their art; but it is a pity that two splendid artists, for lack of owning well-known names, will probably never achieve in this country the appreciation and financial rewards their work deserves — unless, of course, their art comes to respond more to local vibrations.”³²⁷

Even if Francis felt that Sellbach and Schepers were simultaneously too early and too late to gain ‘appreciation and financial rewards’ proportional to their talent, these printmakers from Germany established themselves not only in Adelaide, but in wider Australian printmaking circles.³²⁸ Francis wrote this review in 1957, but Sellbach and Schepers were selected to represent Australia in an international exhibition and, as noted earlier, they also had prints purchased by the AGSA in 1958.³²⁹

Carroll describes Schepers’ and Sellbach’s work, saying that “Schepers’ fine control of fluid, abstract form, beautifully crafted, and evocative... must have been a revelation to a town often equating printmaking with John Goodchild’s representational etchings. Sellbach’s work is similarly abstract, but bolder, less subtle.”³³⁰ They both contributed works to the South Australian Graphics Art Society, which was formed in December 1961 with Kym Bonython as patron, and office-bearers Barbara Hanrahan, president; Alun Leach-Jones, secretary; and Udo Sellbach, treasurer. The first SAGAS exhibition was held in December 1961 and the *2nd Exhibition of Prints and Drawings of the Society* was held in March 1963.³³¹ Sellbach, at the time of the second exhibition, was president of the society, but only Schepers exhibited in the third exhibition of the SAGAS in 1964, as Sellbach had already left Adelaide.³³² Sellbach and Schepers were included in both the *Australian Print Survey 1963-64* exhibition at the AGNSW and in the *Australian Print Today* exhibition at the

³²⁷ ———, “Reviews, Udo Sellbach and Karin Schepers - Society of Arts,” *Ivor’s Art Review, an Adelaide Commentary on Contemporary Art Affairs* Vol. 2, No. 2(1957).

³²⁸ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*, 53. Sellbach and Schepers were two of the four artists invited to represent Australia at the *Fifth International Biennale of Contemporary Colour Lithography* at Cincinnati in 1958.

³²⁹ Prints acquired by the AGSA are discussed in the chapter “Institutional support for printmaking.”

³³⁰ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*, 53

³³¹ Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86.*, 33. Also a conversation between Jin Whittington, Librarian, AGSA and Geoffrey Brown, March 2013, confirmed that the SA Graphic Art Society was formed in 1961, with the first exhibition in December 1961. Whittington is still looking for a catalogue or list of artists from the very first exhibition.

³³² Sellbach did return briefly to Adelaide in 1964, but then left in 1965 to work at RMIT with Tate Adams.

Smithsonian in Washington in 1966, two significant exhibitions that were discussed in detail in chapter three.

Sellbach wrote the introduction to the catalogue for the *2nd Exhibition of Prints and Drawings of the S.A. Graphic Art Society*, and there is a clear manifesto expressed in his introduction. Sellbach writes that the SAGAS has two aims: firstly, to assist the artist making graphic works to find an audience for their work; and secondly, to promote greater interest and recognition of graphic art. He champions the affordable nature of printmaking, saying “Today too, when the only access to original painting for many people is the mechanical reproduction of a work of art, printmaking remains a source of personalized, living art within the reach of most art lovers.”³³³ Later, Sellbach was to champion similar aims in the Print Council of Australia magazine *Imprint*.

It was a promising situation for printmakers in Adelaide. An atelier-style printmaking workshop had been installed at the SASA, there was national recognition for the excellent teaching of Sellbach and Schepers, and the SAGAS sought to give support, extend the profile, and increase the audience for prints and drawings. As well, the CAS SA Gallery opened with its first exhibition at the Parkside premises in September 1964. According to Geoffrey Brown, the SAGAS was “disbanded in 1964/65 through lack of support. The C.A.S. assumed its function and exhibited its work.”³³⁴ This might well have been the case, but there may have been a shift away from Adelaide when in 1966, the PCA was formed to create “an informed audience for the modern print in Australia.”³³⁵

It was unfortunate for the Adelaide printmaking community that Sellbach resigned from the SASA at the end of 1963. His marriage to Schepers had ended in 1961³³⁶ and Sellbach hoped that when he left to travel to England and Germany with his new wife, the SASA might get Schepers to take over from him and teach full-time. Sellbach thought that “it would have been the right thing to do”.³³⁷ This did not happen, and Franz Kempf (named Charles Kemp at the time) joined the staff at the SASA in 1961, lecturing in illustration, drawing and printmaking. In 1963, he was

³³³ Udo Sellbach, “2nd Exhibition of Prints & Drawings of the SA Graphic Art Society,” (Adelaide: David Jones Adelaide Ltd, 1963).

³³⁴ Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86*.33

³³⁵ Grishin, *Contemporary Australian Printmaking, an interpretative history*.132-33

³³⁶ “A discussion with Udo Sellbach,” ed. Roger Butler (Canberra, ACT1995).

³³⁷ Ibid.

appointed interim lecturer in charge of printmaking.³³⁸ Even though Schepers had assisted in setting up the graphics workshop, and had taught at the SASA since 1960, she was not given the position to run the department. Perhaps she did not want it. Kempf's was an interim position until Brian Seidel was appointed as head of printmaking in 1964.³³⁹

³³⁸ Franz Kempf is not listed in the 1961 SASA prospectus booklet, as he must have started work some time during 1961, not at the beginning of the year.

³³⁹ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*, 54

Schepers and Kempf: a career ends and another begins

Franz Kempf came to Adelaide from Melbourne, where he had previously lived in the same building as Charles Reddington. In fact, Reddington believes he was responsible for Kempf coming to Adelaide, having informed Kempf of a position in advertising art available at the SASA.³⁴⁰ Kempf confirms in his biography that, in 1961, "Charles Reddington suggested joining the SASA. Stayed with him at Coromandel Valley."³⁴¹ Kempf applied for, and gained, the position.

Although Kempf began work at the SASA in 1961, he is not listed until the 1962 SASA prospectus booklet, and his name then was Charles Kemp. His name changed on the SASA booklets from Charles Kemp in 1962, to Charles Kempf in 1963 and finally to Franz Kempf in 1966. George Berger credits Kempf with being an enthusiastic and dedicated artist who contributed to art groups in Adelaide. Conscious of the artist's role in society, Kempf was president of the SAGAS in 1964 and president of the CAS SA from 1965 to 1969.³⁴²

Karin Tamar Schepers married Kempf in 1969 in Jerusalem, having finished working at the SASA in 1966.³⁴³ Schepers, in the Snowden interview from the AGSA archives, says that "My time there [at the SASA] was exhilarating. I enjoyed it. At that time they were getting rid of part-time positions for full-time positions."³⁴⁴ Udo got divorced from me and I think they wanted someone there who wasn't an ex-wife."³⁴⁵ Charles Reddington believed that because he was responsible for bringing Kempf to the SASA, he was therefore partly to blame for the divorce of Schepers and Sellbach. Reddington recalls that Kempf would accompany him on his visits to the printmaking studio, and he became "very, very chummy with Karin Schepers ... much to the chagrin of Udo". Reddington and Sellbach were very close friends, and he remembers that "Udo left Karin, I am sure of that."³⁴⁶

It is difficult to understand why Schepers stopped making paintings and prints. Her prints in particular had been exhibited nationally and internationally. In the Snowden interview, Schepers comments that she could not see her work being of any

³⁴⁰ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

³⁴¹ Rosemary Brooks, *Franz Kempf* (East Roseville, NSW: Craftsman House, 1991)., 178

³⁴² Brooks, *Franz Kempf*, np

³⁴³ This is the date given by Schepers/Tamar Kempf on the Snowden telephone interview.

³⁴⁴ There is some evidence for this in the principal's Annual Report - 1964.

³⁴⁵ Snowden, "Karin Schepers now Tamar Kempf," (Adelaide, SA: Art Gallery of South Australia).

³⁴⁶ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

consequence so she stopped painting in the 1970s and burned all her paintings. She also has only very few etchings.³⁴⁷

Was it a crisis of self-confidence that prevented this diminutive and saintly (according to Hanrahan) woman from making work after she married Kempf? As noted previously, Schepers exhibited in all three SAGAS exhibitions, the third show being held in 1964. In 1965, Schepers and Kempf showed together at Kym Bonython's Hungry Horse Gallery in Sydney. Elwyn Lynn reviewed this exhibition for the *Bulletin*. The only reference to the fact that Schepers showed with Kempf at the Hungry Horse Gallery is in Berger's book on Kempf, written in 1969.³⁴⁸ There is no mention of the exhibition in Schepers' limited archive.

While Schepers and Kempf worked together in the printmaking department at the SASA, they sent an exhibition of students' prints to the Bezatel Academy of Arts in Israel in 1964.³⁴⁹ Thus, for a short time, they taught together, they exhibited together, and they worked on the Bezatel student print project. Perhaps Peter Ward's review of Neville Weston's book on Franz Kempf³⁵⁰ might provide some clue as to why Schepers' career in the arts faded away.

Ward begins with a cynical description of Kempf - "As an artist he is determined to claim his place in the sun and he lets critics, curators and journalists know it."³⁵¹ - and notes that Kempf was reportedly furious that he was omitted from the June 1981 *Visions After Light* exhibition at the Art Gallery of South Australia. However, he credits Kempf with being one of South Australia's most accomplished image makers and Kempf was included in the Alison Carroll exhibition *Graven Images in the Promised Land*, a retrospective of printmaking in South Australia in its heyday in the 1950s and 1960s. Ward sees Sellbach and Schepers as revolutionising "attitudes to printmaking in a relatively short time" and observes that despite the 'fluidity' of Kempf's chronology of his Melbourne and European years, "everything really seems to start in 1961 (or 1962 as he sometimes says), when he came under the influence of Sellbach and Schepers."

³⁴⁷ Snowden, "Karin Schepers now Tamar Kempf," (Adelaide, SA: Art Gallery of South Australia).

³⁴⁸ George Berger, *Franz Kempf* (Adelaide: Brolga Books, 1969)., np

³⁴⁹ Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86*.25

³⁵⁰ Peter Ward, "Look at an artist and his journey to belong," *The Australian*, October 10, 1984

³⁵¹ Peter Ward, "Look at an artist and his journey to belong," *The Australian*, October 10 1984.

Ward quotes Kempf as saying that between 1956 and 1963 his work was mainly figurative and landscape-orientated, and that he was not making a lot of work, as they were disturbed years, speculating that Kempf's acquaintance with Schepers may have impacted on his work: "If that disturbance stopped in Adelaide, or was transferred into his work, it seems probable that Karin Schepers was a key factor." Ward notes "a striking similarity in the style of [Schepers'] 1962 etching and aquatint *In the Forest of the Night* and [Kempf's] 1987 aquatint *Out of the Darkness*," both of which were shown in *Graven Images*. "And her meeting with Kempf seems to have been equally momentous for Schepers. Sometime in the '60s she seems to have ceased printmaking. After her marriage to Kempf she took the name Tamar [her middle name] Kempf. He went on to head the SA School of Arts printmaking department."³⁵²

Loene Furler, a student at the SASA from 1962 to 1965, and a respected South Australian artist and educator, remembers learning printmaking from "Udo and Karin, and Barbara Hanrahan; they were the ones who were really passionate about printmaking." Furler, like Ward, believes that Kempf's marriage to Schepers influenced her art practice:

I was really disappointed when I realized that she was not teaching [at the SASA] and wasn't making prints anymore, when I met her in the Central Markets in the late 70s... she seemed really disillusioned about the way things had worked out for her with regard to her art practice and why she wasn't doing it anymore. She has had an incredible influence on Franz Kempf. I think that in nearly all his prints I can see her influence. In fact some of his prints look just like her previous prints - the technique and the composition. She had a particular way of doing things.³⁵³

After leaving the SASA, Tamar Kempf taught at the Adelaide Kindergarten Teacher's College from 1964 to 1974,³⁵⁴ then painting and printmaking at the Kingston College of Advanced Education (which had its origins in the Adelaide Kindergarten Teacher's College), from 1975 to 1986.³⁵⁵ Christopher Dowd's book on the history of the Adelaide Kindergarten Teachers College (1983) has a picture with the caption "Tamar Kempf, Lecturer in Art, 1964-74". Family names are important markers of a person's sense of identity, and personal history. Charles Kemp, over three years, gradually

³⁵² Ibid.

³⁵³ Loene Furler, taped interview with the author, Adelaide, SA, October 21, 2008.

³⁵⁴ Christopher Dowd, *The Adelaide Kindergarten Teachers College, A History 1907-1974* (Adelaide: South Australian College of Advanced Education, 1983).

³⁵⁵ The Human Resource Information System at the University of South Australia lists her service dates as February 1, 1964 to December 30, 1986. Her name in the 1975-1978 Kingston CAE Handbooks is Karen Kempf.

changed his name to Franz Kempf. Schepers married Sellbach in 1955 and did not change her name to Sellbach, but when she married Kempf in 1969 she began to use her middle name, Tamar, instead of Karin, and accepted the surname Kempf. It was a great loss to South Australian printmaking when Schepers gave up not only teaching at the SASA but also a very successful art practice. Anton Holzner recalls Schepers as “a competent printmaker and a profound and deeply motivated person, so serious and yet so humble... Without a doubt she was admired by all the students for her seriousness and integrity; sifting and sorting out. She never let a print go until she was quite satisfied with it; she was extremely critical of her work.” In the same essay, “Fred Williams is reported to have said that Schepers was one of the finest printmakers in the country at that time.”³⁵⁶

As team teachers, Schepers and Sellbach were very fondly remembered by Hanrahan in her diaries,

My heroes were Udo Sellbach and his wife Karin Schepers. My spiritual home the Printmaking room at the Art School. Huge old domed building on North Tce in Adelaide. Etching press in one corner, Litho Press in the bigger room. When I sat before a stone I was no more surrounded by the problems of private schools, by the guilt of religion and Christianity that crushed and tore at my innards – not plagued by the feeling that I was inferior or that I didn’t have a boyfriend. The voice that each day told me I was queer, odd, peculiar was silenced. I just worked and felt happy in the room. It was a feast – the only ecstasy in my life.”³⁵⁷

Many women in the 1960s gave up their chosen careers when they married and had children. Schepers married twice, but she had no children. She continued to work after she married, teaching students in liberal arts, teaching and communication degrees at Murray Park College of Advanced Education (which became Hartley CAE and then Magill Campus of the SACAE, and then UniSA). It remains a mystery why a talented artist and respected teacher gave up making prints and painting and taught at a college instead of teaching at an art school.

³⁵⁶ Catherine Speck, “Women Teachers at the South Australian School of Art 1888-1968,” *Australian Art Education* V. 20 No.3(1997)., 39

³⁵⁷ Hanrahan, *The diaries of Barbara Hanrahan.*, 63

Jacqueline Hick, the SASA

Jacqueline Hick had a long and distinguished career in the arts, and is mainly remembered as a painter, but she did make numerous prints, and taught printmaking and painting at the SASA. Hick was also involved with art societies and groups and, in 1942, was a founding member of the CAS SA, and also became a member of the RSASA in the same year. She was a member of the Adelaide Theatre Group that formed in late 1945, and was a designer for them, as well as the Adelaide University Theatre Guild in 1946, and Theatres Associated in 1951.³⁵⁸ Hick was a respected and established artist and was appointed to the board of the AGSA from 1968 to 1975,³⁵⁹ serving on the NGA council between 1982 and 1985.³⁶⁰

As well as numerous mentions of Jacqueline Hick in South Australian newspapers and publications, such as *Ivor's Art Review*, the RSASA newsletter *Kalori*, and the Art Gallery of South Australia's *Bulletin*, Alison Carroll includes numerous passages about Hick in her *Graven Images* catalogue. Adam Dutkiewicz and Stephanie Schrapel wrote a lengthy exhibition catalogue to accompany Hick's retrospective at the RSASA gallery, held during the Adelaide Festival of Arts in 1994.³⁶¹ Paula Furby has also written at length on Jacqueline Hick's work in "In Context: Australian Women Modernists",³⁶² and in her unpublished MA thesis "Jacqueline Hick: her life and art", Flinders University, 1991.³⁶³ In 2013, Gloria Strzelecki wrote the catalogue *Jacqueline Hick: Born wise* to accompany the exhibition *Born Wise: The art of Jacqueline Hick*, held at Carrick Hill from March 27 to June 30, 2013.³⁶⁴

³⁵⁸ Adam Dutkiewicz and Stephanie Schrapel, "Jacqueline Hick," (Adelaide: Royal South Australian Society of Arts, 1994)., 23

³⁵⁹ Gloria Strzelecki, *Jacqueline Hick: Born wise* (Kent Town, South Australia: Wakefield Press, 2013)., 128

³⁶⁰ Michael Foster, "National Gallery awaits approval of new councillors," *The Canberra Times*, June 15 1985.

³⁶¹ The Dutkiewicz/Schrapel book is useful for its anecdotal style, giving the reader a very personal and insightful view into Hick's life as an artist. It also provides an historical listing of Hick's exhibitions, from 1939 to 1994, including in these lists the galleries, other artists in the group exhibitions, and lists of works, including medium and prices, where possible.

³⁶² Furby's writings on Hick are more formal and academic, and they contextualise Hick's work in relation to other female artists who did not gain as much prominence as their male contemporaries. Gail Greenwood in the 'In Context' catalogue introduction writes that Furby "has responded to Germaine Greer who wrote that as a result of a lack of serious analysis, women artists have tended to appear and disappear in history." Paula Furby, "In context: Australian women modernists, Nancy Borlase, Jacqueline Hick, Erica McGilchrist, Mirka Mora, Barbara Robertson, Elsa Russell," ed. Flinders University (Adelaide: Flinders University, 2001).

³⁶³ ———, "Jacqueline Hick her life and art," (Adelaide: MA Thesis Flinders University of SA, 1993).

³⁶⁴ As well as beautiful colour plates of Hick's works, Strzelecki's catalogue has a good historical overview and contextualisation of Hick's work, and a very useful biographical outline.

Between 1934 and 1937, Hick studied at the Girls' Central Art School, "where secondary students could study within the SA School of Arts and Crafts (SASA) after Year 9."³⁶⁵ Hick's teachers included Dorrit Black, Ivor Hele, Marie Tuck, Louis McCubbin and Mary P. Harris. Strzelecki notes that Hick "made lasting friendships during her time at the Girls' Central Art School and the SASA, [a] lasting friend was fellow artist Jeffrey Smart."³⁶⁶ In 1938, Hick worked at the Girls' Central Art School as a junior teacher, and from 1939 to 1940, she studied at Adelaide Teachers' College. In 1941, she was awarded her Art Teacher's Certificate, teaching "landscape painting, drawing and etching at the SASA [from 1941] until 1945 when she resigned to focus on her own artistic practice."³⁶⁷

Hick was one of Adelaide's outstanding experimental printmakers. She learned printmaking from John Goodchild during her studies at the SASA between 1941 and 1945. Her prints demonstrate a sense of parody, commenting on the superficiality of the 'bridge-table' set in Adelaide 'society'. Hick was very enterprising in using a range of everyday materials, but often there was frustration at the lack of specific grounds and inks. According to Seidel, a "joint exhibition in 1944, which included some of these prints, created a terrific impact on fellow artists in Adelaide and, in the following year, on Melbourne painters."³⁶⁸ Her printmaking colleague Christine Miller notes in Carroll's *Graven Images* catalogue: "Jacqueline, when she gets to work on a plate, is liable to use any means which comes to hand to achieve the texture she wants... a child's greasy crayons, smears of plasticine, or a sharpened wedge of a splinter!"³⁶⁹

Hick exhibited prints with her fellow students Miller and Thelma Fisher at John Martins Gallery in 1944, and then again in 1945. They produced a substantial body of prints at this time.³⁷⁰ *Dining Room Politics* and *Carnival* (1945) have a masterly observational quality, and the use of aquatinted tonal passages reflect a moment captured in time. These prints were acquired for the AGSA collection. Hick travelled overseas to paint and study. In 1948, she began her studies in lithography at the Central School of Arts and Crafts in London (where her teacher Goodchild had studied). The AGSA has in its collection a lithograph by Hick titled *Poultry Seller*,

³⁶⁵ Obituary, "Painter kept her hand in the arts," *The Advertiser*, May 29 2004.

³⁶⁶ Strzelecki, *Jacqueline Hick: Born wise.*, 14

³⁶⁷ *ibid.*, 122

³⁶⁸ Brian Seidel, *Printmaking in Australia* (Melbourne: Longmans, 1965)., 3

³⁶⁹ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*,

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³⁷⁰ *ibid.*, 44

(1948-1949) which could have been printed during her studies in London, and the Flinders University Art Museum (FUAM) has a lithograph titled *London* in its collection (c.1948) which is also from her time in London. In 1949, Hick went to Paris to the Léger Studio to study life classes upon a recommendation from Jeffrey Smart, who had studied there himself. In late 1950, she returned to Adelaide.

Hick had a hectic schedule on her return to Adelaide, exhibiting and designing for theatrical productions. In 1952, she met and married Frank Galazowski, but retained her family name professionally. In an interview for "Career Women's Fashions" in *The News*, Hick acknowledges that she could only do as many exhibitions as she does because her "husband organizes all the framing and packing of my pictures, and the details of transport."³⁷¹

In 1958, Hick returned to teaching part-time at the SASA. She also taught at the Adult Education Department at the University of Adelaide and the Workers' Education Association of South Australia. In 1959, Hick exhibited in the *Staff Exhibition*, SASA, as well as in other exhibitions in Adelaide.³⁷² Hick was teaching printmaking at the SASA at this time, as she is credited, along with Sellbach and Schepers, by Beadle as being part of the team who had reinvigorated the graphic arts in South Australia.

It is difficult to reconstruct Hick's teaching record at the SASA, as the names of the part-time instructors are not recorded after the 1960 SASA prospectus - Hick is listed with the part-time instructors (1959) in the 1960 SASA prospectus booklet. Strzelecki notes in her "Biographical outline" that Hick returned to teaching at SASA in 1958, but does not specify which subjects she taught. In the principal's annual report in 1960, Hick is listed as an instructor in painting and graphics, teaching four hours in each subject, (Schepers is listed similarly, but teaches only four hours in graphics).³⁷³ In the 1961 Inspector's Report on Staffing at the SASA, Hick is listed for teaching General Painting I, II, and III, but no printmaking. It can be seen, then, that Hick may have taught only painting from 1961 onwards, but without principal's annual reports listing staff for 1962, 1963 and 1964, this is difficult to ascertain with certainty. The 1965 principal's annual report also does not have a detailed list of staff, listing only changes in full-time staff appointments and resignations.

³⁷¹ Beatrice Jay, "Well-known Adelaide artist Jacqueline Hick is clever enough to wed her career successfully with her family," *The News* 1969.

³⁷² Strzelecki, *Jacqueline Hick: Born wise.*, 126

³⁷³ Beadle, "Annual Reports 1960, South Australian School of Art, Fine Arts, Common Course, Advertising Art," (Adelaide: Education Department of SA, 1960).

We can be reasonably certain that Hick taught printmaking from 1958 to 1960. After that, if we accept Strzelecki's information on Hick's biography, then Hick continued teaching at the SASA until 1964, not in printmaking, but in drawing and painting. After 1964, Hick did not teach at the SASA again, but did tutor in painting at the Adult Education Department of the University of Adelaide and at the Worker's Education Association from 1964 to 1967. She returned briefly to teaching in 1975, when she taught composition and landscape painting at the RSASA.³⁷⁴

Jennifer Marshall, a student at the SASA from 1959 to 1962, remembers having 'South Australian painter' Jacqueline Hick for her second-year printmaking lecturer. This would have been in 1960, as Marshall started her Diploma in Fine Art - Painting in 1959. Marshall recalls that "She was terrific", and that there were only three people teaching printmaking - Schepers, Sellbach and Hick. The printmaking studio was memorable, "we had great fun in that building because we knew it was scheduled for demolition. Schepers taught relief and etching and Sellbach taught lithography and screenprinting ... These days none of it would pass occupational health and safety. I remember the etching area being out on the little back balcony, we etched outside".³⁷⁵



Illus 59. Printmaking class at Exhibition Building, 1945.
Jacqueline Hick is the teacher.

³⁷⁴ Strzelecki, *Jacqueline Hick: Born wise.*, 126-28

³⁷⁵ Jennifer Marshall, taped interview with author, Sydney, NSW, February 12, 2012.

Jacqueline Hick created an impressive body of work during her fifty-year career in the arts. She was recognised as a painter, but also made a body of remarkable prints. These were produced from 1942 to 1947, and then between 1954 and 1961. Many of these prints have been collected by the NGA, the AGSA, and the FU art collection. Hick did not become a member of the SAGAS when it formed in 1961, and she is not mentioned in Seidel's book on Australian printmaking (1965).

Hick's prints were included in Carroll's *Graven Images* exhibition and catalogue and Furby, in her *In Context* catalogue, describes Hick as being a distinguished painter, printmaker, enameller and teacher, who had twenty-six solo exhibitions and contributed to numerous large and small group exhibitions, showing in the *Contemporary Art Society of Australia Anti-Fascist Exhibition* in Adelaide in 1943, and group exhibitions throughout Australia and overseas.³⁷⁶ Hick won many major art awards, and is represented in all major state collections in Australia, and in notable collections overseas.

³⁷⁶ Furby, "In context: Australian women modernists, Nancy Borlase, Jacqueline Hick, Erica McGilchrist, Mirka Mora, Barbara Robertson, Elsa Russell," ed. University (Adelaide: Flinders University, 2001)., 41

Chapter 9

Post Sellbach and Schepers

SASA moves to North Adelaide: the 1960s

The Printmaking Department at the SASA, run as an atelier-style studio workshop by Sellbach and Schepers, with Hick assisting in the department until 1961, was a productive and exciting learning environment. Students in the early 1960s included Alun Leach-Jones, Tony Bishop, Jennifer Marshall, Barrie Goddard, Robert Boynes and Barbara Hanrahan. Most of the students went on to have significant careers in the visual arts and the artists interviewed for this thesis have acknowledged that Schepers and Sellbach had a positive influence on their creative processes and their sense of professionalism.

Although the students loved the old building's location and scruffy regal appearance, the Exhibition Building on North Terrace was in great need of repair or renovation. The Exhibition Building had a long and interesting history. John Neylon writes in an article for the Friends of the SASA History Project that "it had hosted the Adelaide Jubilee International Exhibition, the assembly of troops heading to the Boer War, concerts (Dame Nellie Melba and Clara Butt performed there), a reception for sailors of the Japanese Fleet, a skating rink and, in its twilight years, the South Australian School of Art." The building was in a state of disrepair, and Neylon remembers that the "crumbling edifice (I was there the day a complete plaster ceiling gave way) had an ambience which reflected the ateliers and academies of 19th century Paris and London."³⁷⁷

Beadle left Adelaide in late 1961 and was replaced by Allan Sierp, who was promoted from the position of inspector of art to principal of the SASA.³⁷⁸ Sierp was born and educated in Adelaide, and was quite a different man to the prodigious and progressive Beadle. Sierp had worked as a draftsman in various state government departments and, in 1927, joined the Education Department. He was the department's first inspector of art, and he authored what became classic texts on the teaching of technical drawing.³⁷⁹ The lecturing staff at the SASA have contradictory memories of Sierp. He was described by Charles Reddington as a

³⁷⁷ John Neylon, "Lost Tribe Sighted!," Friends of the South Australian School of Art, accessed May 5, 2013. http://www.friendsasa.com/_assets/Newsletter%204_November_2009.pdf.

³⁷⁸ Both departments were administered by the Education Department of South Australia.

³⁷⁹ <http://www.friendsofsasa.com/sasa-and-stanley-street>, accessed on October 26, 2016.

‘company man’ from the Education Department: “If he was told to jump, he would ask ‘how high?’” Reddington liked Sierp as a person, but not as an art school administrator.³⁸⁰ On the other hand, Brian Seidel, recalls that “Allan Sierp was truly a great lover of the arts, he was a first-class head of an art school in that he was able to hold together a bunch of egotists.”³⁸¹ The move to the new Stanley Street building was an initiative of the Education Department of South Australia, but Sierp was a strong catalyst in the decision.

The SASA vacated the Exhibition Building on July 9, 1963 and the school was re-opened at Stanley Street, North Adelaide on July 11, 1963, which, it can be assumed, is the date when classes started.³⁸² Sierp made a photographic documentation (now in the SASA Archives) of the school’s relocation from the Exhibition Building, to its new, purpose-built campus.³⁸³ The official opening of the SASA at North Adelaide was held on November 15, 1963 and was performed by His Excellency, Sir Edric Bastyan, Governor of South Australia. The SASA official opening ceremony invitation lists the senior lecturers, lecturers (full-time), and visiting lecturers (part-time, sessional teachers). The principal was Allan Sierp, vice-principal Desmond Bettany, and senior lecturers were Phillip D. Roberts (teacher training), Gordon Samstag (painting), and Francis Figwer (advertising art). It also includes C. Franz Kempf, who worked in advertising art, and taught in the graphics department. Also on the list of visiting lecturers is Seidel, which confirms that he taught there in late 1963 when he returned home from his studies overseas. It is difficult to understand why Schepers’ name does not appear on the list of lecturers or visiting lecturers, as she had been teaching there with Sellbach since 1960.³⁸⁴

Staff and students had mixed feelings about moving from the cultural centre of Adelaide to the suburbs (even though North Adelaide is walking distance from the city). John Neylon writes:

It wasn’t the relocation per se but a sense that the ‘Art School’ had been high-jacked by bureaucrats and forced to renounce its bohemian roots. Within weeks of setting up shop in Stanley Street it was obvious that the place was run by the cleaners. The building looked like a low-rent Bauhaus invasion of leafy suburbia. But

³⁸⁰ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

³⁸¹ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2009

³⁸² Weston, “The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model.”, 513

³⁸³ <http://www.friendsofsasa.com/sasa-and-stanley-street>, accessed October 26, 2016.

³⁸⁴ “South Australian School of Art, Official Opening, November 15, 1963,” (Adelaide: Education Department of South Australia, 1963).

despite this a larrikin spirit re-established itself in time to catch the late 60s - early 70s waves of political activism and conceptual enquiry. Halcyon days.³⁸⁵

There was a lot of criticism of both the relocation and the planning of the SASA building at North Adelaide. Reddington remembers that he was shown plans for the new building and he looked at them very carefully. He informed the Education Department that the painting rooms were too small and were more like school rooms than painting studios. They responded that they had already built the art school. Reddington was furious. He let the department know that he thought “they didn’t know what they were doing” and that they were pretty much destroying the potential of the SASA in the move”. Reddington liked the Exhibition Building; it was right next to the university and, although it was old and falling down, “you could do anything you wanted in there.” In the new building, if you put some rubbish on the floor, there was a calamity. Reddington believed that the Education Department wanted to control the “ratbag art people”.³⁸⁶

On the other hand, some lecturers liked the new art school building at North Adelaide. Max Lyle came to Adelaide from Melbourne to work at the SASA in late 1962, and taught sculpture with Owen Broughton in the sculpture studios which were located in the Exhibition Building’s basement. Lyle wrote with enthusiasm about the move to the new art school in North Adelaide, on the city fringe:

Life at the new premises at Stanley Street was different, more certain compared to the general uncomfortable temporary feel of the Exhibition Building on North Terrace, which by late 1962 when I arrived was rapidly being torn down at the rear to make way for the Napier Building and extensive car park(!) of the University of Adelaide.³⁸⁷

Lyle was also impressed with the status offered to staff at the SASA, and writes that “Coming from comparatively low paid teaching positions at Victoria’s Caulfield and Gordon Institutes of Technology, I appreciated that the SA Education Department had embarked on a policy of raising the status and salaries of teaching staff to lecturers.”³⁸⁸ Lyle notes that the move to the new building saw an expansion of the SASA

³⁸⁵ Neylon, “Lost Tribe Sighted!,” Friends of the South Australian School of Art, accessed May 5, 2013. http://www.friendsasa.com/_assets/Newsletter%204_November_2009.pdf.

³⁸⁶ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

³⁸⁷ M. Lyle, “The South Australian School of Art at Stanley Street North Adelaide 1963-78”, University of South Australia, accessed on November 15, 2008.

<http://www.unisa.edu.au/art/historyproject/maxlyle.asp>

³⁸⁸ Lyle, “The South Australian School of Art”

through the development of a number of specialist departments to meet professional expectations of the Adelaide and state communities. Advertising/Graphic Design, Crafts, Ceramics, Printmaking, Sculpture, Painting/Drawing, Art History and the Library were all beneficiaries of significant investment in additional staff and resources, including substantial plant and equipment.³⁸⁹

There was also an art gallery on the ground floor, which became a significant exhibition space, as well as an excellent resource for staff and students. End of year assessments were held in the gallery space, which facilitated a professional viewing of students' works.

Students undertaking the Diploma in Fine Art courses at the SASA produced their artwork in the hope that it would be exhibited, reviewed favourably, and that they could sell some work at the exhibition. Students completing the Diploma in Art Teaching and the Diploma in Advertising Art found work much more easily than the fine art students. They were trained with skills to perform either in schools or in the commercial printing industry. Weston notes that it was very fortunate that Kym Bonython opened the *Bonython Art Gallery* in North Adelaide (1961), specialising in contemporary Australian art:

It was only a short distance from the site of the new buildings of the South Australian School of Art, and it provided a crucial model of professionalism for intending young artists. Several of the South Australian School of Art ex-students were to initiate their exhibiting careers at the Gallery. For a young artist just out of the School of Art, exhibiting with Bonython's Gallery, showing work interstate, and travelling overseas were to become essential criteria for appointment as part-time teachers at the School of Art valued more highly than formal qualifications.³⁹⁰

Bonython, like Charles Bannon, served on the SASA Council (1961- 1972), so he also had a good working knowledge of the SASA.³⁹¹ Both these men were active in the Adelaide arts community and would have contributed a great deal to the policies and philosophies underpinning the administration of the school.

In 1967, Bonython reluctantly sold his Adelaide gallery to move closer to thriving art scene in Sydney. He had taken over the lease of the Hungry Horse restaurant in Paddington in 1965, but felt he needed a larger space³⁹² - "He found a block of land,

³⁸⁹ Lyle, "The South Australian School of Art"

³⁹⁰ Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model.", 426

³⁹¹ SASA prospectus booklets from 1960-72. In 1972 the administrative structure of the SASA changed and in 1971-72 Bonython was on the finance committee and the staff committee.

³⁹² The Hungry Horse Gallery, 47 Windsor Street, Paddington. 1965-67

enclosed by houses except for a back lane, and built his gallery.”³⁹³ In 1967, the Bonython Gallery Sydney opened and ran for nine years, but Bonython had “difficulty filling the space with artists of high enough quality.”³⁹⁴ He had bought into Sydney at the end of the art boom and Adelaide beckoned his return. “He sold the Paddington gallery and home to John Singleton [advertising trailblazer and entrepreneur], and finding that his old gallery was on the market, he bought it back.” He returned to Adelaide in 1976 and found, to his disappointment, that Adelaide was still a conservative art market. The artists who exhibited with Bonython were considered fortunate because “his policy in the art field [was] to support the up-and-coming.”³⁹⁵

Many SASA lecturers and graduates showed with Bonython: Sellbach in Adelaide in 1961; Kempf and Schepers in a two-person show at the Hungry Horse Gallery in 1965. Elwyn Lynn said of the latter in *The Australian*, that “Karin Schepers and Franz Kempf, of Adelaide, show at the *Hungry Horse* that if not New York then placid Adelaide is abstract expressionism’s frontier.”³⁹⁶ Lynn’s review is mostly about Ian Fairweather at Macquarie Gallery and John Brack at Gallery A, but Schepers and Kempf are given a positive, if short, review of their work.

Barbara Hanrahan had numerous solo exhibitions at both galleries from 1966 until 1983. Robert Boynes showed at Bonython Art Gallery in Adelaide in 1966, 1970, 1980, Bonython-Meadmore Gallery in 1986, and at Hungry Horse Gallery in Sydney in 1967. Max Lyle exhibited at the Bonython Art Gallery in Adelaide in 1963, 1965 and 1970, and at the Bonython Art Gallery in Sydney in 1967. Seidel had solo exhibitions with Bonython in Adelaide in 1964 and 1969 and in Sydney also in 1969. Seidel recalls that when Bonython closed his Sydney gallery, it took him years to find another gallery in Sydney to exhibit with.³⁹⁷ It would have been a very promising opportunity to show with Bonython in Adelaide, and then extend your national audience by exhibiting in Sydney. The nearby location of Bonython Art Gallery would have provided students at the SASA with a lively commentary of contemporary visual art.

³⁹³ Geoffrey Hutton, “Home is the hunter,” *The Australian*, March 17 1978.

³⁹⁴ Bonython Gallery Sydney, 52 Victoria Street, Paddington. 1967-75

³⁹⁵ Hutton, “Home is the hunter.”

³⁹⁶ Elwyn Lynn, “Move is East,” *The Australian*, May 22, 1965.

³⁹⁷ Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

The graphics studio in the new building was located on the first floor, along with the drawing and painting studios.³⁹⁸ Sellbach and Schepers taught printmaking in the new building when it opened; Sellbach was there briefly, and Barrie Goddard, who studied graphics in night classes at SASA from 1961 to 1963, remembers Schepers teaching in the new building. Comparing the SASA prospectus booklets from 1962 and 1963, there are very few minor changes to the curriculum offered at the SASA, thus, the same courses were taught in the new building.

Sellbach left the SASA in 1963, but Schepers remained teaching and, as noted earlier, Kempf was appointed interim lecturer in charge of printmaking. Seidel returned to South Australia in 1963 and, while he taught at the Wattle Park Teachers College, taught part-time at the SASA in the printmaking department.³⁹⁹ Seidel was appointed to run the graphics department at the SASA from 1964: "The Head of the SASA Allan Sierp, a lovely gentleman, suggested I apply for Udo's position and I did."⁴⁰⁰ Sierp would have been impressed by Seidel's qualifications, as he returned with a Masters Degree from Iowa University in the USA and he was a qualified teacher. Seidel only stayed three years in the position.

Seidel has had a distinguished career in painting and printmaking. He studied for his Teaching Certificate from 1947 to 1948 at the Adelaide Teachers College and the University of Adelaide, leaving after only one year to study art at SASA. He remembers that the SASA in his student days:

was an atelier style school, like the French and English ones. There was no such thing as printmaking when I was a student, but there was an etching press, a grand one, which sat in a room by itself, a wonderful piece of iron sculpture, but no one taught printmaking. It was used occasionally by an Englishman, a teacher at the school who later became Head of the art school for a short time Freddie Millward Grey.⁴⁰¹

Seidel returned to study after marrying and having children, and gained his Teaching Certificate in 1951. Having the Diploma in Art - Teaching from the SASA was useful when Seidel applied for a Fullbright Scholarship to go to America to study.

I didn't have to do the BA before I did the Masters Degree at the State University of Iowa. I went straight into the Masters program ...

³⁹⁸ Unknown, "S.A. School of Art, Rotary Visit, 17.9.64 Broad Survey Showing Position of Activities on Various Floors," (Adelaide: South Australian School of Art, 1964).

³⁹⁹ Daniel Thomas, *Australian Print Survey 1963/4* (Sydney: Art Gallery of NSW, 1963).

⁴⁰⁰ Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

⁴⁰¹ Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

I could have gone to Yale or Princeton, and Yale had a wonderful printmaking department, but my scholarship would not have been enough. Professor Frank Seiberling (1908-1990) was Director of the School of Art and Art History at the University of Iowa, and because he was a tennis fan, he was happy to have an Australian at the school, as Australia was famous for tennis in those days.⁴⁰²

Seidel went overseas in 1961 and received his Masters Degree in 1962.

Many South Australian artists and lecturers have studied overseas. While some, like Jeffrey Smart, ended up staying overseas, most returned home to pass on their knowledge and enthusiasm to the next generation of art students. Seidel learned etching thoroughly, because “there was no such thing as lithography there in many of the schools, it wasn’t until June Wayne set up that experimental workshop, Tamarind Lithography Workshop, in Hollywood [in 1960].”⁴⁰³ Seidel travelled from the USA to England and studied etching and lithography (with Stanley Jones) at the Slade School of Art on his way home.

As head of the printmaking department, Seidel taught all the printmaking techniques: relief printing, etching, lithography and screenprinting. He taught basic linocut and silkscreen processes to the teacher’s college students because it gave them the skills to teach printmaking in schools, which did not have etching or lithography presses. The Diploma in Fine Arts and Advertising Art students studied etching and lithography:

I taught in the workshop set up by Udo, I expanded it a bit, got another lithography press and more stones, but the etching press we had there was excellent, the etching set-up was excellent. Barbara Hanrahan came in to teach woodcut, and Franz Kempf would bring in his advertising students and teach them etching. Franz wanted my job, and I can tell you he made life very difficult.⁴⁰⁴

Kempf had applied for the head of graphics position when it was awarded to Seidel. Robert Jones was a student whom Seidel remembered from his teaching days at the SASA: “Rob sells Magnani Paper now⁴⁰⁵, but he studied lithography in Italy, and he was a natural woodblock printer.”⁴⁰⁶ Jones set up a collaborative print studio, specialising in lithography, called the Beehive Press (1980-88). Jones commented when interviewed that Seidel did not pay much attention to students who “didn’t

⁴⁰² Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

⁴⁰³ Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

⁴⁰⁴ Brian Seidel, taped interview with the author, Adelaide, SA, December 9, 2011.

⁴⁰⁵ Rob Jones sold Magnani Papers to James Macdougall in mid-2009 and is now living in Holyhead, on the Isle of Anglesey, Wales.

⁴⁰⁶ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2011.

know what else to do with their lives... and didn't have their hearts in it", but for keen students "he gave so much, he gave a lot of time after hours."⁴⁰⁷

In 1967, Seidel was appointed senior lecturer in art at Wattle Park Teachers College and head of the department of art.⁴⁰⁸ He then moved to the Bedford Park Teachers College at Flinders University in 1968, where he was head of the art department. In 1971, Seidel left Adelaide for a Melbourne position at the Preston Institute (now Phillip Institute of Technology) where he was appointed as the foundation head of the School of Art and Design. He did not want to leave Adelaide, but he had separated from his wife and the divorce was difficult. Barrie Richie from the Preston Institute approached Seidel about the position, so he seized the opportunity to move to Melbourne.⁴⁰⁹

Seidel was a great teacher for those that were committed to, and passionate about, their work. He also created professional opportunities for students, graduates and fellow artists. He was a member of the Victorian Council of the Arts from 1975 until 1980. This group served "as an advisory body to the Victorian Ministry for the Arts whose director in 1975 was Eric Westbrook."⁴¹⁰ Seidel was instrumental in the founding of the Victorian Print Workshop, now the Australian Print Workshop (APW). On behalf of the advisory committee for the Victorian Council of the Arts, he proposed to Rupert Hamer, then Premier of Victoria, to set up a print workshop: "With the Premier's blessing, Seidel chaired an advisory committee and the VPW came into being in 1981."⁴¹¹ Given that Seidel had studied lithography and etching overseas in the early 1960s, and spent many years working in art schools and art departments, he understood what was needed in a workshop where artists and printmakers could make original prints.

Seidel's input to the founding of the APW was a significant contribution to printmaking in Victoria and Australia. He not only taught, but worked on committees to facilitate a more productive environment for graduates and fellow artists. Overwhelmed by academic administration, he found it difficult to continue with his own creative work. In 1979, Seidel received a grant from the Australia Council Visual

⁴⁰⁷ Robert Jones, taped interview with author, Melbourne, Vic, January 23, 2009. April 18, 2009.

⁴⁰⁸ Peter Quartermaine, *Brian Seidel, Landscapes and Interiors* (Sydney: The Beagle Press, 1993).

⁴⁰⁹ Brian Seidel, taped interview with author, Adelaide, SA, December 9, 2011.

⁴¹⁰ Quartermaine, *Brian Seidel, Landscapes and Interiors*.⁹²

⁴¹¹ Roger Butler and Anne Virgo, *Place made: Australian print workshop* (Canberra: National Gallery of Australia, 2004). Sasha Grishin essay footnote 3, 43

Arts Board to work as an artist-in-residence at Griffith University in Brisbane, and to set up a printmaking workshop while he was in residence. Seidel set up an etching studio, and worked on a series of prints and related paintings, working with artists and colleagues Lawrence Daws and Neville Matthews. This period of creativity convinced Seidel that he must give up full-time academic work and return to working full-time as an artist. He resigned from his position at the end of 1979 and began work in his new studio in an old stable in Graham Street, Fitzroy in early 1980.⁴¹² In 1967, Kenneth Paul (born Utah, USA 1938) replaced Seidel as head of printmaking at the SASA.⁴¹³ The 1967 principal's annual report notes that new lecturers that year included K.H. Paul, who was appointed on February 27, 1967. Kenneth H. Paul M.A. is also listed in both the 1968 and 1969 SASA staff lists and the 1968 and 1969 SASA prospectus booklets. He resigned from the SASA in August, 1969, returned to the USA and, in 1970, was employed as an associate professor by the University of Oregon in the Faculty of Art.

The SASA archive papers confirm that Paul taught at the SASA for two-and-a-half years. The University of Oregon website lists Kenneth H. Paul, as Associate Professor Emeritus and yields some information about Paul's career when he returned to the USA. There is a digitised letter on the university website that includes a brief work biography with a list of one-person exhibitions, including exhibitions at Toorak Gallery in Melbourne in January 1967, and Llewellyn Gallery in Adelaide in November 1968, a list of collections, and a brief artist statement.⁴¹⁴

The letter also confirms that Paul taught at the SASA from 1967 to 1969 and was employed by the University of Oregon in 1970. It also notes that in 1966 and 1967, he taught at the Gordon Institute of Technology (now Gordon Institute of TAFE), Geelong, prior to his appointment at the SASA. Paul completed his Bachelor and Masters degrees in art at University of Wyoming in 1961 and 1965 respectively. In the 1960s, many lecturers at the SASA did not have qualifications, although some had diplomas in art or art teaching. Paul had degree and higher degree qualifications, which made him an attractive choice for head of printmaking in the eyes of the Education Department and SASA principal Douglas Roberts. Seidel was

⁴¹² Quartermaine, *Brian Seidel, Landscapes and Interiors*.92

⁴¹³ The 1966 Principal's Annual Report states that "Mr. B. SEIDEL will discontinue duties at the School as Lecturer in Graphics as from 1st January 1967".

⁴¹⁴ Ken Paul, "Pendleton State Office Bldg., 1% for Art Program," Ken Paul, University of Oregon, accessed on May 27, 2013.
http://boundless.uoregon.edu/cdm4/item_viewer.php?CISOROOT=/percent&CISOPTR=3078.

also well-qualified. Painting lecturer Reddington had a Bachelor of Fine Art and John Coates, who worked only briefly at the SASA in the late 1960s, also had a Masters Degree.

Some of the lecturers had professional affiliations listed after their names. Kempf and Francis Figwer both have F.R.S.A. (Fellow of the Royal Society of Art) after their names, and Kempf and Desmond Bettany have A.I.D.I.A. (Associate of the Institute of Designers in Australia) on the lecturers' listing in the 1960s prospectus booklets. Some lecturers had academic qualifications that, for some reason, were not listed. For example, Geoffrey Brown had a Diploma in Etching from the CSAC (1959) that was not listed. Qualifications were considered important, but there were other factors that influenced an appointment at the SASA. Figwer did not have an academic qualification, but he was appointed senior lecturer for advertising art because he had extensive industry experience.

Very little is written about Paul's tenure as head of printmaking at the SASA, however, it can be determined that Paul was a respected printmaker. He was chosen for the Print Council of Australia Print Prize Exhibition in 1968. This exhibition was pre-selected by three Print Council of Australia staff, and the judges for the prize were Janet Dawson, Daniel Thomas and Dr Ursula Hoff. The exhibition travelled to eleven venues within Australia, as well as the University of Singapore.⁴¹⁵ An etching and screenprint titled *Trajection* by Paul is in the collections of both the NGA and the AGSA. It was produced in 1968 while Paul was employed at the SASA. Paul's work was acquired by the Tasmanian Museum and Art Gallery and numerous collections in the USA and he also held regular solo exhibitions in the USA between 1972 and 1979.⁴¹⁶

SASA colleague and friend Geoff Wilson remembers Paul as a lecturer who "took his job seriously and wrote good reports on the students".⁴¹⁷ Rita Hall studied printmaking with Paul during her Diploma of Teaching (1966-1968): "He came back [to Australia] a few years ago and we met up, it was fantastic. I have one of his prints. He taught me etching, the basic rudiments, and I was hooked from day

⁴¹⁵ "Kenneth Paul, Centre for Australian Art, Australian Prints + Printmaking," National Gallery of Australia, <http://www.printsandprintmaking.gov.au/artists/14785/works/>.

⁴¹⁶ Paul, "Pendleton State Office Bldg., 1% for Art Program," Ken Paul, University of Oregon, accessed on May 27, 2013.

http://boundless.uoregon.edu/cdm4/item_viewer.php?CISOROOT=/percent&CISOPTR=3078.

⁴¹⁷ Telephone conversation with Geoffrey Wilson, May 27, 2013.

one.”⁴¹⁸ In 1979, Paul assisted the PCA in coordinating an exhibition that travelled to the USA and was exhibited at the Visual Arts Resources Museum of Art at the University of Oregon where he taught. The exhibition of prints toured from October 1979 to October 1981. *Contemporary Australian Printmakers* featured two works each by thirty-seven Australian artists, including South Australian artists Geoffrey Brown, Basil Hadley, Barbara Hanrahan, Ann Newmarch and Alun Leach-Jones, all of whom had studied at the SASA. The PCA selected artists that were representative of printmaking in Australia at the time. Funding was provided by the Visual Arts Board of the Australia Council and all the state arts funding boards. In the catalogue for the exhibition there is an acknowledgement to Paul and the PCA.⁴¹⁹

⁴¹⁸ Rita Hall, taped interview with author, Adelaide, SA, March 1, 2009.

⁴¹⁹ "Contemporary Australian Printmakers," University of Oregon Visual Arts Resources Museum of Art, Eugene, USA (Eugene: University of Oregon Museum of Art, c1979).

SASA Graphics Department: Franz Kempf

The end of the 1960s marked the beginning of a period of staffing stability for the SASA printmaking department. Kempf and Brown taught but also produced work for exhibitions in Adelaide and interstate. The preceding ten years had seen three heads of the printmaking department come and go: Sellbach, Seidel and Paul. With the additional departures of Reddington, Alexander Leckie (ceramics)⁴²⁰ and Gordon Samstag (painting),⁴²¹ SASA lost many of the European, UK and USA trained lecturers appointed in 1960s.

During the 1970s, the staff at the SASA was predominantly South Australian and the number of female lecturers decreased. Some departments were either all-male enclaves or had very few female staff. In 1959, at the beginning of Beadle's tenure, the teaching staff at SASA listed in the inspector's report comprised twelve teachers - six were male and six were female.⁴²² In the SASA prospectus booklet for 1971, thirty full-time staff are listed, twenty-five male and five female. In 1959, 67% of the staff had tertiary qualifications, and in 1971 that declined to 57%. Between 1959 and 1971, there were significant increases in student numbers, especially in the art teaching diploma course. After Beadle left, the principals, Sierp and Roberts, both grew up in South Australia and trained at the SASA/Adelaide Teachers College as art teachers. Painting lecturer Reddington observes that, by the time he left in 1963, "they were bringing in a lot of people from the Education Department".⁴²³ In 1958, Sierp and Roberts had been in the first group of students who gained the new Diploma in Art Teaching qualification, along with David Dallwitz, Helen McIntosh, John Baily (later director of the AGSA), Richard White, Ronald Bell, Albert Smith and Kenneth Lamacraft (principal SASA, 1957). These 'students' were all teaching at SASA while they gained the diploma.⁴²⁴ This explains why the SASA lecturing staff became less international and more provincial/parochial after the departure of Beadle. It could also be interpreted that the SASA was producing graduates capable of teaching at tertiary level.

⁴²⁰ Leckie was arrested for swimming naked in the River Torrens, which ultimately led to his dismissal from his teaching position at the SASA in 1962, but he left Adelaide to return to England in 1966. Damon Moon, "Leckie, Alexander (Alex) (1932-2010)," *Obituaries Australia*, accessed July 12, 2012. <http://oa.anu.edu.au/obituary/leckie-alexander-alex-1588>.

⁴²¹ Gordon Samstag remained at the SASA until 1970 and is remembered for his generous bequest to SASA.

⁴²² Allan Sierp, "Inspector's Report on the S.A. School of Art, 1959," (Adelaide: Education Department of SA, 1959).

⁴²³ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

⁴²⁴ Jenny Aland, "Meet the artist : DOUGLAS ROBERTS, Principal South Australian School of Art 1964-1976," *Friends of the South Australian School of Art, Inc.*, accessed May 31, 2012. http://www.friendsasa.com/_assets/Newsletter%20April%202013.pdf.

Even though the school had lost many of its international teaching staff, there was a genuine sense of optimism at the SASA campus at Stanley Street in the late 1960s.

Barrie Goddard, a former student and later painting lecturer, comments:

We had our own Arts Festival, international students and evening food festivals representing 30 countries. Staff and students were on the move, travelling interstate to see special exhibitions such as *Two Decades of American Painting* in 1966 [sic - it was held in 1967] in Melbourne. Then overseas, swapping notes on what to see and when to go... 'Don't miss the Venice Biennale'. At the end of the decade in 1969, we watched the 'moon landing' on the television in the foyer of the Art School and realised how global we were.⁴²⁵

Political prints may have been the defining printed works of the 1970s in South Australia, but there were also fine art prints being produced at this time by Kempf and Brown. Other artists working in Adelaide in the 1970s included Lidia Groblicka, Michael Skora, Yvonne Boag, Christine McCormack, Basil Hadley, Rita Hall and Margie Sheppard who also created prints, each with their own visual vocabulary, and unique technical processes. Internationally recognised printmaker and writer Hanrahan returned to Adelaide on numerous occasions during the 1970s and produced prints in Adelaide and also while she was overseas. Her work is explored in greater detail as a case study in section three.

In the 1970s, Kempf, assisted by Geoffrey Brown, ran the graphics studio. I have found no documentation for the date or year this occurred, although it is noted in the principal's report 1969 that Paul resigned on August 8, 1969. It can therefore be surmised that Kempf would have been head of printmaking from late 1969 or the beginning of 1970. Kempf and Brown made a good team. Kempf taught etching, and Brown taught lithography (which he had learned in London as well as etching), screenprinting and relief printing. Pam McFarlane, a very competent printmaker, filled in for Kempf or Brown when they took study leave.

Kempf had previous experience working in the commercial graphics industry in Melbourne, and when he was employed at the SASA in 1962 it was as a lecturer for the Diploma in Advertising Art. In 1958 and 1959, Kempf had spent time working in film design and television with Dolan, Ducker, Whitcombe and Stewart in London and

⁴²⁵ B. Goddard, "The Golden Years", University of South Australia, accessed on November 15, 2008. <http://www.unisa.edu.au/art/historyproject/barriegoddard.asp>

when he returned to Melbourne he lectured in drawing and illustration at RMIT from 1960 to 1961.⁴²⁶

Kempf established the diploma course in printmaking at the SASA in 1971, giving printmaking an independent identity.⁴²⁷ Previously, graphics had been part of the Diploma in Advertising Art, and graphics subjects had also been studied as part of the other diplomas on offer. Kempf was appointed as senior lecturer in printmaking at the SASA in 1973. The 1971 SASA prospectus booklet lists the new Diploma in Fine Art—Printmaking, as well as a new Diploma in Design—Product.⁴²⁸

Kempf's first group of students in the Diploma in Fine Art—Printmaking, was small but enthusiastic. It was a four-year course and, at the end of the first year, called the Common Course, students selected an area of specialisation for the next three years of study. At the end of first year, Kempf talked to the students about the new printmaking course and Christine McCormack recalled Kempf saying the magic words for her - "you could be a book illustrator when you finish" - and she immediately decided to enrol. McCormack also recalled that "Franz was very fatherly and protective towards all of us. I think he had a special place in his heart for his first lot of students, we always felt that. At the end of the year he invited us all to his house, and we had lunch there."⁴²⁹ Her fellow students were Marea Atkinson, Phillipa Harvey, Joanne McLeay, Sally Whisson, Peter Bond, Mark Elliot, Chris Reid and Rachel Bell.

In the students' second year they were taught etching by Kempf and in third year they learned lithography and screenprinting from Brown and had Ron Orchard for drawing. They also learned typography from Don Gere, a graphic artist who taught a subject called *Methods of Reproduction*. The students learned how to set type and use the letterpress printing press to produce a small book. In their fourth year, the students could work in their chosen medium.

⁴²⁶ Brooks, *Franz Kempf*, 178

⁴²⁷ *Ibid.*, 178

⁴²⁸ The courses offered at the South Australian School of Art in 1960 remained unchanged until 1965 when a Diploma in Art Teaching (Technical Drawing) was added, and in 1970 a Diploma in Design (Ceramics) was added. In 1972 the Diploma in Advertising Art changed to the Diploma in Design—Graphics.

⁴²⁹ Christine McCormack, taped interview with author, Adelaide, SA, February 15, 2013.

It was also during this decade that Kempf wrote *Contemporary Australian Printmakers*,⁴³⁰ which provides a useful overview and guide to the history of printmaking in Australia. Kempf chose forty-one printmakers to profile in his book, each with a two-page spread, which included images of their prints, a brief biography, comments about the artist's work, and a list of their major exhibitions and collections. Research for a national publication such as this is an onerous undertaking when you are a full-time lecturer at an art school and a practising artist.

Contemporary Australian Printmakers was reviewed by Wendy Milsom in *The Age* on February 19, 1977 as “the first authoritative guide to contemporary printmaking in Australia, coming at a time when printmaking was reinstated as a major artform.”⁴³¹ Kempf has also had numerous publications written about his work after he retired from teaching at the SASA.⁴³²

Brown grew up in Adelaide and studied at the SASA, then completed a Diploma in Etching in 1960 at the CSAC London. When he returned to Adelaide, he worked with Charles Bannon as a part-time teacher at St Peter's College in term two, 1961, and also taught painting, drawing and printmaking at the Workers' Educational Association of South Australia (WEA). He began part-time lecturing work at the SASA in 1962 and came into contact with Sellbach, who was teaching in the graphics workshop. In 1963, Brown applied for, and was successful in gaining, a full-time position at the SASA, teaching painting and drawing. With the introduction of the new Diploma in Fine Art—Printmaking course in 1971, more staff was needed in that department. Brown was moved from teaching painting and drawing into the printmaking department to work with Kempf. Although he had printmaking qualifications, Brown did not apply for the head of printmaking position when it was advertised.⁴³³

Another printmaker was needed in the printmaking department and Ron Orchard was hired in 1973. Brown and Kempf remember his appointment differently. When interviewed, Brown said, “We wanted a third person, and the School of Art

⁴³⁰ Franz Kempf, *Contemporary Australian Printmakers* (Melbourne Vic: Landsdowne Editions 1976).

⁴³¹ Neville Weston, *Franz Kempf, graphic works 1962-1984* (Netley SA: Wakefield Press, 1984)., 10

⁴³² These publications include Neville Weston's book *Franz Kempf, Graphic Works* (1984), and Rosemary Brooks' book (1991) which features a foreword by a past director of the National Gallery of Victoria, Gordon Thomson, and a text by Brooks that takes the form of an interview between herself and Kempf. In 2002, Sasha Grishin, Adam Dutkiewicz and Robert Smith contributed essays to *Thinking on Paper 1955-2002*, a book which acknowledges Kempf's life-long contribution to the visual arts in Australia. Grishin, Sasha, Adam Dutkiewicz, and R Smith. *Franz Kempf, Thinking on Paper 1955-2002*. Kent Town SA: Wakefield Press, 2002.

⁴³³ Geoffrey Brown, taped interview with author, Adelaide, SA, October 8, 2008.

advertised the position, and we wanted someone young, and we both chose him, Franz and I chose him from the applications. We didn't interview anyone, just indicated who we wanted.”⁴³⁴ When Kempf was questioned about Orchard's appointment he said:

Ron Orchard taught next to nothing for a long time. I was in a bind with Ron really, he had come on the staff when I required another person, and he applied, Doug Roberts gave him the job as it was. He was on a 3-month or 1-year probation period, and finally when it came to the crunch, when it had to be decided if he would get permanency and I wasn't too happy about it at the time, but Roberts was leaning that way, and pressured me to agree. I said OK and if you keep an eye on him. I always found him difficult, with critical discussions he never had anything worthwhile to say.⁴³⁵

Art teacher Rita Hall returned to the SASA in 1975 to undertake an Advanced Diploma in Fine Art, specialising in printmaking which, in addition to her Diploma in Art Teaching, was considered equivalent to a degree. Hall remembered that Orchard was lecturing at the time: “he was worse than useless, he didn't know anything ... I heard that Ron applied to the Education Department of SA and because he had a Degree in Art Teaching from a Canadian university he got the job.”⁴³⁶ Orchard proved to be an unsuitable lecturer in printmaking and finally took early retirement during Noel Frankham's term as head of school (1999-2001).

⁴³⁴ Geoffrey Brown, taped interview with author, Adelaide, SA, October 8, 2008.

⁴³⁵ Franz Kempf, taped interview with author, Adelaide, SA, October 13, 2008.

⁴³⁶ Rita Hall, taped interview with author, Adelaide, SA, March 1, 2009.

Political connections: the 1970s

According to Alison Carroll, "The major development in the 1970s in Adelaide was the emergence of the political print. These works questioned the role of the artist's print in relation to society ... The sense of purpose behind these works and the vigour apparent in them stand in marked contrast to other two dimensional work made at the time."⁴³⁷ Political poster collectives formed in major cities across Australia.

Nation wide organisations include the Progressive Art Movement and the Anarchist Feminist Poster Collective in Adelaide, Sydney University's *Tin Sheds* was the base for Earthworks Poster Collective, in Melbourne Bloody Good Graphics, Jill Posters, Permanent Red, Breadline and Cockatoo operated and Praxis Poster Workshop formed in Fremantle. With layers of flat colour and striking compositions, sometimes combined with posterised photographic elements, screenprinting offered an inexpensive means of production, as well as allowing for the speedy distribution of political messages. In Adelaide, like other centres in Australia, the politically-themed screenprint was the low-cost currency of political activism.

The Progressive Art Movement (PAM) grew out of Flinders University, where Brian Medlin was appointed Foundation Professor of Philosophy in 1967. Medlin and Newmarch co-conceived an Art and Politics⁴³⁸ course that was written and taught by Medlin at Flinders University in the mid-1970s. This course and Medlin's other new course, Women's Studies, were exciting courses for politically minded students. Newmarch and Neville Weston, head of Liberal Studies at SASA at the time, negotiated for SASA students in their fourth year to be able to study Women's Studies and Art and Politics at Flinders University and count those topics towards their theory course at SASA. Newmarch believes that this was "a first for the students at SASA".⁴³⁹ A pivotal figure in the Adelaide art community in the 1970s, Ann Newmarch was a politically motivated artist. Newmarch's work at the SASA was considered innovative and inspired "generations of students, among them, Mandy Martin, Pamela Harris, Annette Bezor and Anna Platten".⁴⁴⁰ Newmarch believed that the private and intimate was as important as the public issues of the day. At SASA, Newmarch taught mainly in

⁴³⁷ Carroll, *Graven Images in the Promised Land: A History of Printmaking in South Australia 1836-1981.*, 56

⁴³⁸ Peter Ward in his essay in Ann Newmarch's 'the personal is political' catalogue writes on page 38, that "Brian Medlin introduced innovative Women's Studies and Politics and Art as Philosophy II courses at Flinders (both of which Ann Newmarch took)." Ann Newmarch in her interview with me in October 2008 talked about the Art and Politics course as being an idea that Medlin and Newmarch came up with together. Peter Ward, "ANN NEWMARCH: the political context", in Julie Robinson, *Ann Newmarch, the personal is political* (Adelaide, SA: Art Gallery of SA, 1997), 38

⁴³⁹ Ann Newmarch, taped interview with author, Adelaide, SA, October 9 and 27, 2008.

⁴⁴⁰ Julie Robinson, *Ann Newmarch, the personal is political* (Adelaide, SA: Art Gallery of SA, 1997)., 27

the first-year studies department (previously called the Common Course), but she contributed to the printmaking department by teaching screenprinting on numerous occasions.

The large political screenprinted posters made by members of the PAM and the Women's Art Movement (WAM) in the 1970s, and Ann Newmarch's work in particular, are surveyed as a case study in section three of this thesis.

Chapter 10

SASA moves to Underdale: 1979

In 1972, the SASA amalgamated with Western Teachers College to form the Torrens College of Advanced Education (TCAE). Like most academic institutions, there is a convoluted history of changes in name and location and administrative structure. In 1978, the last classes were held at Stanley Street, North Adelaide and the SASA moved to their new campus at Underdale, a former market garden site in a suburban residential area. The Underdale campus had opened officially in 1976, with many of the other schools already in residence. Classes for the SASA commenced at the beginning of the academic year in 1979. The Stanley Street building became the location for the new TAFE campus, the North Adelaide School of Art (NASA). The opening of the new TCAE campus at Underdale became a political event.

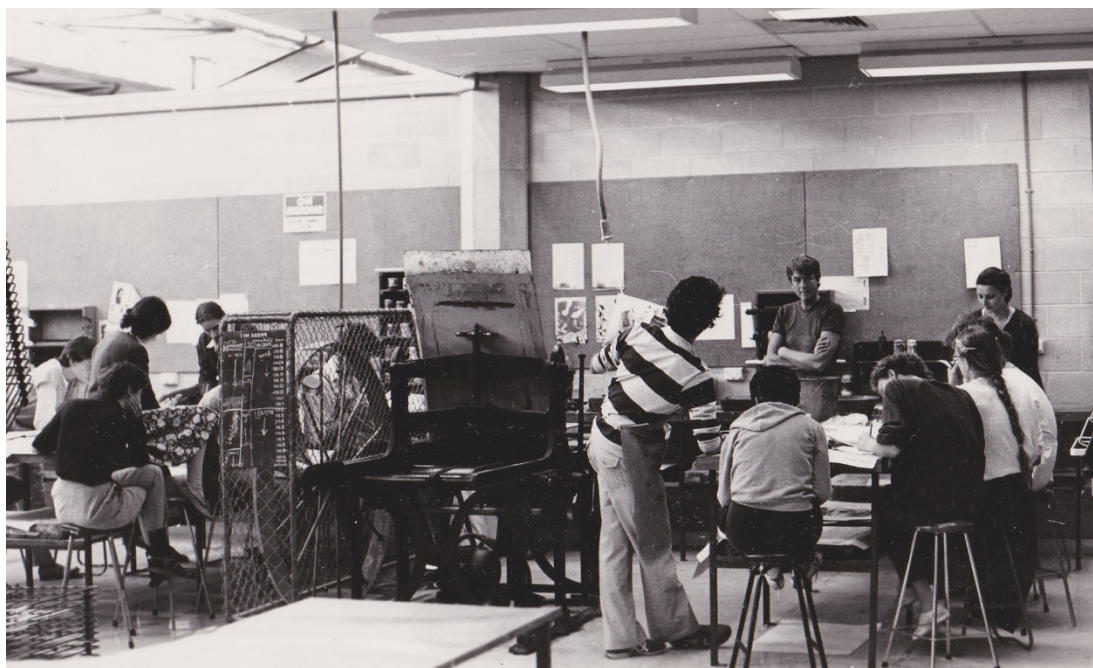
Associate Professor Jack Cross⁴⁴¹ remembers the launch vividly, as he had been involved in the founding of the campus and was present at the opening ceremony of the new TCAE on March 19, 1976. The day ended up in utter confusion. They had invited Sir John Kerr to launch the campus, who, when invited, was seen as a non-controversial figure. Unfortunately, in the intervening period of time, Kerr had notoriously sacked the Whitlam government. In a University of South Australia news item, C. Knottenbelt sets the scene at the new campus: "Despite the controversy, the Governor General chose to keep his commitment, and was greeted on the day by a group of angry protesters. The situation was deemed so volatile that sharp shooters were stationed in the library above the amphitheatre, ready to thwart any would be assassins as Kerr made his speech."⁴⁴² SASA lecturer Barrie Goddard writes about the shift from Stanley Street to Underdale, "Finally, in the late 1970s (despite vigorous protesting by staff that included a petition to Parliament) we were all bundled up and sent kicking and screaming to Underdale campus - 'Siberia in the suburbs!'"⁴⁴³ Moving an art school is an enormous logistical undertaking and requires a lot of careful planning and work by the lecturing staff, as well as the technical officers of each of the studio areas. Kempf and Brown were instrumental in planning the printmaking studios at the Underdale campus; they were spacious, well designed and

⁴⁴¹ Jack Cross was head of studies in education at the Underdale campus for twenty years. He is currently an associate professor attached to the SASA and School of Education at the University of SA.

⁴⁴² C. Knottenbelt, "End of an Era at Underdale", University of South Australia, accessed on November 16, 2008. <http://www.unisa.edu.au/unisanews/2004/November/end.asp>

⁴⁴³ B. Goddard, "The Golden Years", University of South Australia, accessed on November 15, 2008. <http://www.unisa.edu.au/art/historyproject/barriegoddard.asp>

equipped with excellent printmaking machinery. Brown thought the new printmaking facilities at Underdale were state-of-the-art but something was lost in the move; the autonomy the SASA had at Stanley Street was lost when they became part of the College of Advanced Education.⁴⁴⁴ The Underdale facilities had separate printmaking workshops for the fine art and the art education students.



Illus 60. SASA lithography studio, Robert Jones (arms folded), lithography lecturer, Ron Orchard, (striped shirt) lecturer, students, 1982.

Kempf was instrumental in connecting Tynte Gallery with the SASA printmaking students. Directors Rudi and Vicki Pauli opened Tynte Gallery in September 1980. The gallery promoted prints and works on paper and it was an immediate success. Situated in North Adelaide, it showed local, interstate and international artists. Tynte Gallery also encouraged and promoted graduate artists from the SASA, having as its second exhibition a graduating printmakers exhibition, organised by Kempf. The graduate show, titled *New Faces 1980*, was opened by Alison Carroll, Curator of Prints and Drawings at the AGSA.

Kempf resigned in 1981 to concentrate on his art practice. Brown became head of printmaking in 1982, with Orchard still working in the printmaking department. With the departure of Kempf, new staff members were employed in printmaking at the

⁴⁴⁴ Geoffrey Brown, taped interview with author, Adelaide, SA, October 8, 2008.

SASA. In 1984, Marea Atkinson transferred from the Magill campus of the College of Advanced Education to teach printmaking at Underdale. Olga Sankey began teaching printmaking part-time in 1984. She replaced Robert Jones who ceased teaching lithography part-time at SASA to run his collaborative studio, Beehive Press, full-time. Sankey accepted a full-time position at the Hunter Institute of Higher Education (now University of Newcastle) in 1987, but returned to a full-time position in the printmaking department in April, 1989. Dianne Longley also began teaching part-time in printmaking in 1985.

Sankey began her studies in printmaking when the SASA was at Stanley Street and completed her degree in fine art at Underdale. In the first year of the degree course, students did First Year Studies, a foundation course. In second year, if a student majored in printmaking, they did a semester of relief printing, followed by a semester of etching. In third year, screenprinting in semester one was followed by lithography in semester two. In fourth year, students specialised in whichever technical processes suited their ideas and working methods. As well as the studio major, students did a minor study or elective that could change each year in second and third year, and one day a week was dedicated to art history and theory studies. Sankey remembers the camaraderie at Stanley Street, but also remembers that there were both art education and fine art students using the printmaking facilities. This meant that the space was crowded, and there were some ventilation issues with the studio space. Sankey finished her second year of the degree at Stanley Street in 1978, and began her third year at Underdale the following year: the transition was seamless. For Sankey, the move was positive; there was more room in the printmaking studios, and students had greater access to the studios. This was because the art education students had a duplicated printmaking studio (of smaller size) adjacent to the fine art printmaking studios. For Sankey, one of the 'luxuries' of the new studios was that you could set up a personal working space in the studio and leave your work-in-progress in situ, instead of having to pack up after each class. Each of the departments at Underdale, in separate architectural spaces, became a 'home-base' for their students. Instead of there being a sense of community of the whole school, as there was at Stanley Street, each studio area had their own departmental sense of community. Sankey recalls that students who went through the four-year degree course had close relationships with their fellow students and

their lecturers.⁴⁴⁵ This strong connection between students and staff was demonstrated by the *New Faces 1980* exhibition noted above.

Brown retired from the SASA in December 1988. He is remembered for having brought into the printmaking department numerous specialist printmakers from overseas and interstate to run workshops. The graduating printmaking exhibitions continued and the printmaking department continued to have a collegiate and productive environment. Chris Prater ran a two-day screenprinting workshop in May 1986, and Bill Whorrall a one-day printmaking workshop in 1985. These workshops were open to printmakers in Adelaide, as well as to staff and students at the SASA. Brown also travelled extensively to exhibitions overseas and interstate, and developed very useful networks with artists and printmakers nationally, bringing a range of specialist printmakers to assist with the assessment of the degree students. A regular external assessor from Melbourne was distinguished printmaker and lecturer Grahame King.

⁴⁴⁵ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.



Illus 61. 1982 SASA graduating printmaking students' exhibition, Tynte Gallery, May 2-22, screenprinted poster, including graduate Anne Virgo, director of the Australian Print Workshop from 1994.

Kempf and Brown were both presidents of the CAS SA. In 1965, Kempf arranged for an exhibition of contemporary Israeli graphic art to travel to Australia. The exhibition was shown in Melbourne, and then at the CAS SA gallery in Adelaide. Kempf also organised an exhibition of prints by fifteen exhibitors to be shown during the 1966 Adelaide Festival of Arts. Dr Ursula Hoff wrote a foreword for the exhibition

catalogue, and the work of Colin Lanceley, George Baldessin and Leonard Hessing was seen in Adelaide.⁴⁴⁶

Brown was president from 1971 until 1974, then again in 1982 until 1986. Lynn Collins recalls that he first came into contact with the CAS SA via Brown. He was attending “printmaking sessions at night with Geoffrey (Alun Leach-Jones used to be grinding away in the litho studio and drawing filthy iconoclastic graffiti). Geoffrey was badgering the students to join the CAS SA and contribute pictures for the first *Members’ Exhibition* at the new Porter Street Gallery. It was September 1964.”⁴⁴⁷ As well as being a loyal and enthusiastic advocate for the CAS SA and the gallery at Porter Street, Parkside, Brown was very supportive when the CAS Print Workshop was formed in 1981 in an Unley Council building in Young Street, Wayville. One of the regular monthly meetings of the CAS Print Workshop was held at Brown’s home, where he invited workshop members to see his studio and listen to a recording of the 1982 “Power Lecture in Contemporary Art” by Peter Fuller.⁴⁴⁸ When the CAS Print Workshop was in need of tools and equipment, Brown gave small items from the SASA on an ‘extended loan’.

When Brown retired, Marea Atkinson became head of printmaking. Atkinson studied and gained a Diploma of Design from Torrens College of Advanced Education, followed by a Diploma of Fine Art—Printmaking from Adelaide College of Art and Education and undertook Masters studies at Cranbrook Academy of Art in Michigan, USA. Orchard was still working in printmaking, but Sankey, the other full-time lecturer in printmaking who commenced in April 1989, became co-coordinator of the honours program in 1993 with Tony Bishop.⁴⁴⁹ Both Kempf in the 1970s and Geoffrey Brown in the 1980s made significant and generous contributions to printmaking at the SASA. They both remained active members of the visual art community after they retired from teaching, Kempf with a prodigious exhibition practice, and Brown, who also exhibited locally and nationally, with his ongoing interest and support of the CACSA (formerly CAS SA) and printmaking workshops in Adelaide.⁴⁵⁰

⁴⁴⁶ Bruton, *Recollections, Contemporary Art Society of S.A. 1942-86.*, 25

⁴⁴⁷ *Ibid.*, 25-26

⁴⁴⁸ Joy Redman, *CAS Print Workshop, the first four years* (Adelaide: CAS SA (now CACSA), 1985), 9

⁴⁴⁹ In 1995, Sankey was co-ordinator of honours, and in 2000 she co-coordinated the honours program with Steven Carson.

⁴⁵⁰ Geoffrey Brown donated a small press to the Tooth and Nail studio workshop in 2013.

The four-year bachelor degree at the SASA underwent a change in structure in 1996-7. The degree became a three-year degree with an additional honours year; a shift which occurred in most four-year degrees in Australia. There was greater flexibility in the choice of subjects and consequently students devoted a smaller proportion of their study time to the major of their choice. By virtue of the new structure of the undergraduate degree, which reflected a shift in university education from the acquisition of very specific to more 'transferable' skills, students now graduated without the same level of expertise in printmaking skills as had their predecessors. The size of classes increased, and contact hours with lecturers decreased. Students of the 1990s who have continued their practice include Rebecca Mayo and Georgia Thorpe (now living in Melbourne), and Annette Vincent, who has a studio in Wattle Park, and was co-ordinator of the South Australian Print Workshop from 1996-97. The change in the degree structure at the SASA, and the introduction of a new 'digital arts' studio called Digital Imaging for Visual Artists had implications for printmaking in South Australia. The new studio was quickly adopted by the photography department and students with an interest in the new technology who may otherwise have remained in the printmaking department, moved across to photography, in contrast with the Tasmanian School of Art in Hobart where digital imaging became very successfully integrated into and strengthened the printmaking department.

Chapter 11

SASA moves to City West: 2005

The SASA shifted location again in 2005 from Underdale back into the city.⁴⁵¹ This time, though, instead of the art school being relocated to the cultural boulevard strip along central North Terrace, it became part of the University of South Australia's (UniSA) City West campus. The new campus is located in the west end of the CBD, between Hindley Street and North Terrace. Adelaide College of the Arts (AC Arts), the TAFE art school, is nearby in Light Square. Being part of the City West Arts precinct was touted as one of the advantages of the move, and proximity to the Jam Factory, AC Arts, Nexus Multicultural Arts, and the Australian Experimental Art Foundation (AEAF) situates the SASA in a cultural precinct. The AGSA, the SLSA, the South Australian Museum and Flinders University Art Museum are all within walking distance.

The printmaking department at City West still offers students a full range of printmaking options, but the spacious studios at Underdale are diminished in the new studio facilities. There is also reduced staffing in the printmaking department, as in the other studio areas. At the SASA, there is usually only one full-time staff member managing each department. Part-time staff members are then brought in to teach a range of subjects. Consider the halcyon days of printmaking staffing levels at SASA at the Underdale campus: there were three full-time staff, and several part-time members of staff. Studio head of printmaking Atkinson taught relief and intaglio techniques and supervised senior and postgraduate printmaking students. Sankey⁴⁵² also worked with postgraduate printmaking students and taught the printmaking Image and Text course, which is popular with undergraduate Design and Illustration students. Sankey taught lithography at Underdale until the 2005 move into City West. There are now no classes taught in lithography, and there is only one lithography press for use by honours students and visiting artists. Those undergraduate students from the SASA who want to study lithography enrol in a printmaking elective at AC Arts. Part-time printmaking staff at SASA have included Deborah Porph, Rita Hall, Robert Jones, Alison Goodwin, Dianne Longley, Christine McCormack, Vicki Reynolds, Sandra Starkey Simon, Hanah Williams, Andrea Przygonski and Petra Dolezalova.

⁴⁵¹ The South Australian School of Art Art History and Theory department moved to City West in 1997, as did the Masters Studios, which are located adjacent to the UniSA in Liverpool Street.

⁴⁵² Olga Sankey has been co-ordinator and then Program Director - Honours 1993-2015.

Printmaking at the SASA has been somewhat compromised by both the change in degree structure, and the reduced facilities at the new City West campus. Students no longer have the sense of community they enjoyed when they studied a specialist four-year degree, majoring in printmaking. They had excellent spacious facilities and learned a lot from their fellow students. Atkinson remained head of printmaking at SASA until April, 2014. During her tenure, Atkinson created numerous opportunities for her students to be involved in international print projects exploring the themes of travel, peace, sound, text, astronomy, mail art, visual art, wine and gastronomy. Student prints from the SASA have been exhibited in England, Europe and USA.⁴⁵³ Student numbers in printmaking electives at the SASA have remained consistently high (over 100 students per year) but not many students choose to specialise in printmaking in their final year.⁴⁵⁴ Unfortunately, with no specialist print galleries in Adelaide, students often select to major in other studio areas.⁴⁵⁵

⁴⁵³ Marea Atkinson, "Studio Head - Printmaking, Marea Atkinson, UniSA," University of South Australia, accessed June 1, 2013. <http://www.unisanet.unisa.edu.au/staff/homepage.asp?name=Marea.Atkinson>.

⁴⁵⁴ Olga Sankey, conversation with author, July 14, 2009.

⁴⁵⁵ Olga Sankey, email to author, July 14, 2009.

Adelaide College of the Arts

As previously mentioned, the North Adelaide School of Art (NASA), established in 1979, moved into the Stanley Street campus vacated by SASA in late 1978. NASA was a Technical and Further Education institution funded by the state government, unlike the SASA which was part of the federally funded university sector. SASA historian Jenny Aland outlines NASA's mission as follows:

NASA was dedicated to practical, studio-based studies in visual art, providing a broad interdisciplinary knowledge of the visual arts supported by relevant theoretical studies. The focus of NASA's education and training activity was to develop each student's artistic vision, aesthetic sensibility and skills to meet the needs of the arts industry. Training was provided in the studio areas of photography and electronic imaging, ceramics, sculpture, painting, drawing, printmaking, jewellery and textiles.⁴⁵⁶

The students and staff of NASA moved from the Norwood Adelaide Education Centre (TAFE), which was located on Osmond Terrace in the old Norwood Primary School building. NASA offered one-year certificate courses, including a printmaking certificate that aimed to provide specialised vocational training in the basic skills necessary to commence studio practice.⁴⁵⁷ Roland Richardson employed Rita Hall to set up the printmaking facilities at NASA because all the SASA printmaking equipment had been removed to the Underdale campus. Hall was paid for twelve hours a week to purchase the equipment and consumables, and to organise the facilities, and she was also teaching part-time. When she asked head of NASA, Ralph Phillips, for a full-time position, Hall was unceremoniously asked to leave and Mike Thorpe, who had been teaching at O'Hallorhan Hill TAFE (OHH TAFE), "walked in to a fully set-up department".⁴⁵⁸ Other lecturers teaching part-time in printmaking at NASA were Charles Bannon, then Alison Goodwin who taught screenprinting, and Rob Jones who taught lithography.

A TAFE certificate course in printmaking was also available at the Aldgate Campus of the Hills College of TAFE, the studio being set-up and the course taught by Geoff Gibbons from 1981 to 1993.⁴⁵⁹ Several of the students who lived in and around the Adelaide Hills and who studied with Gibbons set up an informal collective of printmakers called the Aldgate Print Group, which included Margie Sheppard, Janet

⁴⁵⁶ Jenny Aland, email correspondence with author, March 4, 2013.

⁴⁵⁷ "Art and Craft Vocational Programme Curriculum Documents," ed. South Australia Department of Further Education (Adelaide 1982).

⁴⁵⁸ Rita Hall, taped interview with author, Adelaide, SA, March 1, 2009.

⁴⁵⁹ The Art and Craft Certificate was also taught at a range of TAFE institutions around South Australia, including Elizabeth, O'Hallorhan Hill, Clare, Mt Gambier and Mt Barker.

Ayliffe and Adele Boag. The Aldgate Print Group hired the TAFE facilities to use as a studio workshop when there were no classes being held. The use of university and TAFE printmaking facilities by printmakers has occurred in many institutions throughout Australia. It is usually a particular teacher at an institution who makes it possible: the Aldgate Print Group grew out of Gibbons' hospitality and support for graduate printmakers.⁴⁶⁰ With the demise of the Aldgate TAFE in 1993 to 1994, the printmaking equipment was moved to O'Halloran Hill (OHH) TAFE campus where Gibbons taught until 2007.

In 2000, NASA was amalgamated with the Centre for Performing Arts and relocated to a purpose-built facility at 39 Light Square with a change in name firstly to Adelaide Centre for the Arts, and then to Adelaide College of the Arts (AC Arts).⁴⁶¹ A degree was offered in 2000 and advanced diploma students could take extra units of study to complete the degree requirements. The first degree students at AC Arts graduated in 2001.⁴⁶² Since 2006, the head of printmaking has been Vicki Reynolds (Masters from the RMIT, 1995) and all forms of printmaking are taught, as well as book arts. Being in close proximity, SASA and AC Arts have shared a number of highly skilled, part-time printmaking lecturers, including Dianne Longley, Sandra Starkey Simon, Andrea Przygonski and Vicki Reynolds (until she was appointed full-time head of printmaking at AC Arts).

⁴⁶⁰ When the Aldgate campus relocated to O'Halloran Hill TAFE in the southern suburbs, Boag set up Main Street Editions Gallery to exhibit prints and an access printmaking workshop at Hahndorf in July 1994 so that the Aldgate Print Group would still have access to printmaking facilities in the Adelaide Hills. In 2004, she moved to the affluent Adelaide suburb of Unley and opened the Adele Boag Gallery, still specialising in works on paper but also exhibiting a wider range of artworks. Unfortunately, the printmaking workshop was closed. Printmaking graduates from OHH TAFE realised that there was a need for an access workshop and, with the assistance of Gibbons, they established Bittondi Printmakers Association, an access printmaking workshop in 2008.

⁴⁶¹ The change in name to Adelaide College of the Arts occurred in 2010.

⁴⁶² Dr Maureen Pritchard, email correspondence with author, June 6, 2016.

Adelaide Central School of Art

Printmaking was also taught at Adelaide Central School of Art (ACSA), a private art school established in 1982 by Rod Taylor and Heather Nicholson.⁴⁶³ ACSA teaches a degree course and the printmaking facilities (for relief and intaglio printing only) were set up at the Norwood premises in 1998 by Longley. Gibbons, who retired from teaching at OHH TAFE at the end of 2007, taught printmaking at ACSA after Longley left ACSA to teach at AC Arts in 2008.⁴⁶⁴ ACSA moved to new premises at Glenside in 2013, and a printmaking studio was not included.

University, TAFE or independent art schools

Art education in Adelaide in recent decades has offered visual art students a choice of university, TAFE or independent art school study. Each art school has advantages and disadvantages. SASA at City West offers a more research-driven visual arts degree with larger classes and reduced contact hours characteristic of the university system. ACSA, a single-focus art school, has developed a strong community of committed lecturers and teachers: they have a thirty-four week academic year, and all lecturers are leading practitioners in their field. AC Arts sits somewhere between the SASA/UniSA and the ACSA model. TAFE offers more vocational or skills-based training and longer semesters than SASA, but has larger classes than ACSA and some lecturers are not leading practitioners in the courses they teach. The university and TAFE bureaucracies have more difficulties than a private organisation in 'retiring' staff. Students often move between courses at the different institutions, finding the best fit for the visual art training they want.⁴⁶⁵ AC Arts offers single subject enrolments and many graduates take advantage of this option to have access to a very good printmaking facility in the city centre. There remains an essentially collaborative relationship between the three schools, although there is a healthy level of academic competition and each school protects its distinctive ideology.

⁴⁶³ ACSA was formed in 1982 in Bloor Court in Adelaide. It moved to a Gilles Street warehouse site in 1989 before purchasing and moving to the old Norwood Primary School (where TAFE was located prior to the formation of NASA) at 45 Osmond Tce, in January 1994. The school relocated to the Glenside Cultural Precinct in January 2013.

⁴⁶⁴ Yve Thompson taught printmaking at AC Arts in 2008, and Gibbons from 2009 to 2012 before it was disbanded when the four-year degree was changed to a three-year degree and Honours.

⁴⁶⁵ Mei Sheong Wong is an example of a student who has studied between NASA, ACSA, and AC Arts. She began with single subject studies at NASA in the early 1990s, in the mid-1990s she gained a Certificate IV from ACSA and later the Associate Diploma in the mid-2000s. In 2010, she completed the BVA at AC Arts and, in 2014, gained Honours at ACSA. Tricia Ross gained her BVA at ACSA, but did her printmaking units at AC Arts in a cross-institutional agreement. Beth Evans gained her BVA in 2006 from AC Arts and completed Honours at SASA in 2015. AC Arts only offers a degree, ACSA offers a degree and honours, and SASA offers a degree and honours, Masters and PhD. The cost of study at ACSA is expensive, the honours year in 2016 was \$21,000 for two semesters.

PART THREE - Case Studies

Chapter 12

Case Study - Charles Bannon

The Bannon story is one of determination and endeavour. He came to South Australia from Edinburgh, Scotland, in poverty and transcended this disadvantage to attain a teaching position at the prestigious St Peter's College (SPC) school for boys in Adelaide. Bannon's innovative Bauhaus-informed teaching, whereby he combined painting and drawing with woodwork, pottery, and metalwork all inspired by poetry and literature, in the preparatory school at SPC later influenced his decision to employ Udo Sellbach as his successor when he was promoted to the senior school.

My research on Charles Bannon has been informed by an illuminating interview with his son, the late John Charles Bannon, who had very clear memories of his father's teaching work at SPC. The Bannons lived on the college grounds and were educated at this prestigious school in Athelney House where the art department was situated on the ground floor and the Bannons lived in an apartment above. The only book written on Bannon's life and work by David Dolan is also another useful source of personal and professional information, as Dolan contextualises Bannon's contribution, and also includes an autobiographical section written by Bannon. Dolan and John Bannon provided follow-up information in email correspondence. The State Library of SA holds a complete set of *St Peter's College Magazine* (1948-63) that contains numerous entries about Bannon and his progressive work in the art department. Elaine Lindsay's diaries of Barbara Hanrahan also have some brief notes about Bannon, as they both taught at Salisbury College of Advanced Education in the late 1970s.

Charles Bannon was born in Edinburgh in 1919 and was brought up in a close-knit family with two elder brothers and a younger sister, numerous relatives and family friends.⁴⁶⁶ Bannon fondly recalled picnics in the park or at the beach, holidays to Yorkshire and London, and occasional day trips to country villages. The family situation changed dramatically in late 1927 when Bannon's younger sister died and his

⁴⁶⁶ David Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982* (London, Sydney, Melbourne: Angus and Robertson, 1982)., 40

eldest brother John left the cold and gloom of Edinburgh for sunny Australia under the auspices of the Big Brother Movement."⁴⁶⁷

By Christmas of 1927, the Bannon family, parents and brothers Harry and Charles, arrived in Australia after a sea voyage to Melbourne and then the train to Bendigo where his uncle lived and had rented them a weatherboard house. Bannon was filled with wonder that the cough that had plagued him all his life disappeared on the voyage, but the family were not prepared for the heatwave conditions in their new country. Charles Bannon quickly settled into "a world of cicadas, sun, sandhills, peppercorn trees, gums, acacias and mines."⁴⁶⁸ It was a tough environment for newcomers to Australia in the pre-Depression years of the late 1920s, but Bannon was a resilient and independent boy who loved nothing more than exploring the nearby country landscapes and engaging with the sights and sounds of the local environs.⁴⁶⁹

The Depression years were extraordinarily tough for Bannon. His father left the family and returned to Scotland, his uncles scattered to search for work, his brother John share-farmed, brother Harry left to try his luck outback or overseas and Charles was left with his mother who had to fend for them both.⁴⁷⁰ During these grim years, Bannon was to help a nearby farmer to unload a huge number of crates, each packed tightly with rows and rows of books. The farmer had purchased an entire privately owned country lending library that was going broke. Bannon recalls that there were "more books than I had ever seen in my life outside of the Bendigo Mechanics Institute, where, because it was free, I spent many Saturday afternoons poring over maps, reproductions of paintings, brown photographs of the wonders of the world in books".⁴⁷¹ Bannon's payment from the farmer for helping to move the multitude of books and place them in floor to ceiling shelves in the house, was that he and his mother could borrow as many books as they wanted, which was a rare and wonderful opportunity during those difficult years.⁴⁷²

⁴⁶⁷ Devised in 1925 by the Millions Club, which, in later years, was renamed the Sydney Club... The Big Brother Movement brought underprivileged youths to Australia who were perceived as being rescued from the cold and depressing slums of Britain, and given redemption in the sun-drenched southern dominion. Tim Lee, "Big Brother," accessed on October 24, 2008. <http://www.abc.net.au/landline/content/2008/s2400368.htm>.

⁴⁶⁸ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*. 42-43

⁴⁶⁹ Dolan, *Charles Bannon*, 43

⁴⁷⁰ Dolan, *Charles Bannon*, 46

⁴⁷¹ Dolan, *Charles Bannon*, 47

⁴⁷² Dolan, *Charles Bannon*, 48

To make ends meet, Bannon would clean the school toilets for "sixpence and two pounds of butter a week."⁴⁷³ His mother sewed and cleaned for others and made clothes for him from secondhand items. When he finished school at fourteen, Bannon entered the workforce, delivering shoes on his bicycle in all weather conditions for Ezywalking Pty Ltd. His meagre pay, coupled with his mother's payments for odd jobs, provided enough for the household expenses, and for Bannon to continue drawing and ticket-writing lessons two nights a week at the School of Mines.⁴⁷⁴

Bannon spent four years at Ezywalking Pty Ltd, graduating to a junior salesman position and during this time he was inspired by his weekend solitary bike rides and camping in the bush. He developed a passion for the Australian bush landscape, but he also spent evenings during the week continuing his art education at the Mechanics Institute, the School of Mines and at the Bendigo Art Gallery.⁴⁷⁵

For a young man from a working-class background there were few options in life. Working to earn a living and provide for a family were omnipresent concerns. The armed forces provide a 'career' option for people with little education, and Bannon joined initially as a weekend soldier with the 17th Light Horse Regiment in Bendigo. In 1937, he was selected for the Darwin Mobile Force, with a contract for three years with an officers' training course at the end of the term. Bannon was excited about travel to the Northern Territory and the financial security on offer, but he was also keen to extend his knowledge of the Australian landscape.⁴⁷⁶

With the advent of WWII in 1939, Bannon was transferred to the 2/3 Field Regiment, and, in 1940, on pre-embarkation leave, returned to Bendigo to marry Joyce Marion Roberts (1914-2008) before he embarked with the Australian Imperial Force (AIF). Bannon describes mixed feelings on leaving Australia, but he was excited to experience new and exotic lands. Bannon served in Israel, Lebanon, Syria and Ceylon and, like many other soldiers, he returned home scarred by his experiences.⁴⁷⁷ Bannon gained post-war training under the Commonwealth Rehabilitation Training Scheme, as did many other returned soldiers. His son John Bannon recalls:

It was just a fabulous opportunity for any of those chaps who, in my father's case ... he'd always wanted to be an artist but there was

⁴⁷³ Dolan, *Charles Bannon*, 48

⁴⁷⁴ Dolan, *Charles Bannon*, 50

⁴⁷⁵ Dolan, *Charles Bannon*, 13

⁴⁷⁶ Dolan, *Charles Bannon*, 51

⁴⁷⁷ Dolan, *Charles Bannon*, 53-54

just no way it was ever going to happen, he wasn't going to get the training...the CRTS... gave many a person the opportunity to fulfil their dreams because you were virtually allowed to choose whatever you wanted to do. So it was a fantastic opportunity for him, he always said, as it allowed him to rub shoulders with all sorts of artists, many of them returned men as well, most of them traumatised by what had been happening in the previous few years.⁴⁷⁸

Bannon immersed himself in the arts community in Melbourne, taking his family from Bendigo to live at Camp Pell, a large WWII military camp located in Royal Park in the suburb of Parkville. Bannon's wife, Joyce, looked after the couple's first two sons, John Charles Bannon (1943-2015) and Gregory William Bannon (1946-), while Bannon went to art school.⁴⁷⁹ Bannon studied at the Melbourne Technical College (now the Royal Melbourne Institute of Technology) and at the National Gallery School, and completed a Teacher's Certificate, and an Art Teacher's Certificate between 1945 and 1948.⁴⁸⁰

After he finished his art training, Bannon needed work. According to John Bannon, his father's first lucky break was the CRTS which enabled him to get the art training he could never have afforded, and "his second stroke of luck ... [was] that as he finished his course he was applying for jobs around the place and the job at St Peter's College came up."⁴⁸¹ The position of art master for the preparatory school at SPC was created because the art master, Joseph Choate, appointed in 1936 and who formerly taught art to all year levels at the school, was asked in 1948 to teach only in the senior school, years 8 to 12.⁴⁸² Outside of teaching, Choate was a dedicated printmaker and made many editions of etchings of the St Peter's College buildings and grounds. His editions were large, as etchings were popular purchases for decorating rooms in well-off households and the SPC community was an affluent one. In 1954 and 1955, he gave lectures about printmaking at the AGSA with Ron Appleyard.

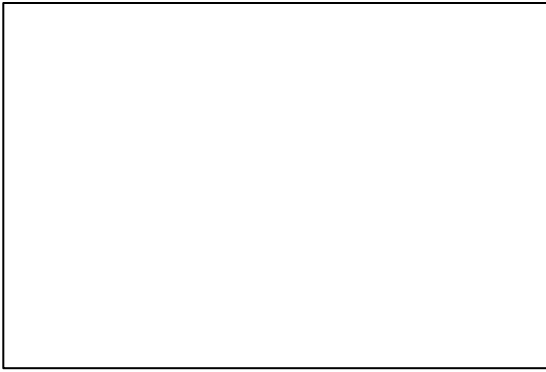
⁴⁷⁸ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁴⁷⁹ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

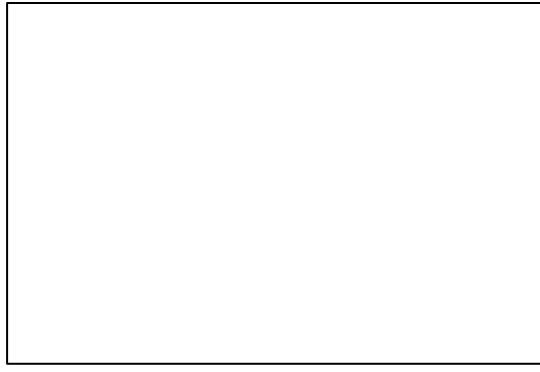
⁴⁸⁰ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*.

⁴⁸¹ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁴⁸² J. A. Hart, "Obituary, J. H. Choate," *St Peter's College Magazine* December(1955)., 9



Illus 62. Joseph Choate, *Old School House*, 1939, etching, 22.5 x 31.5 cm. Image not reproduced owing to copyright restrictions.



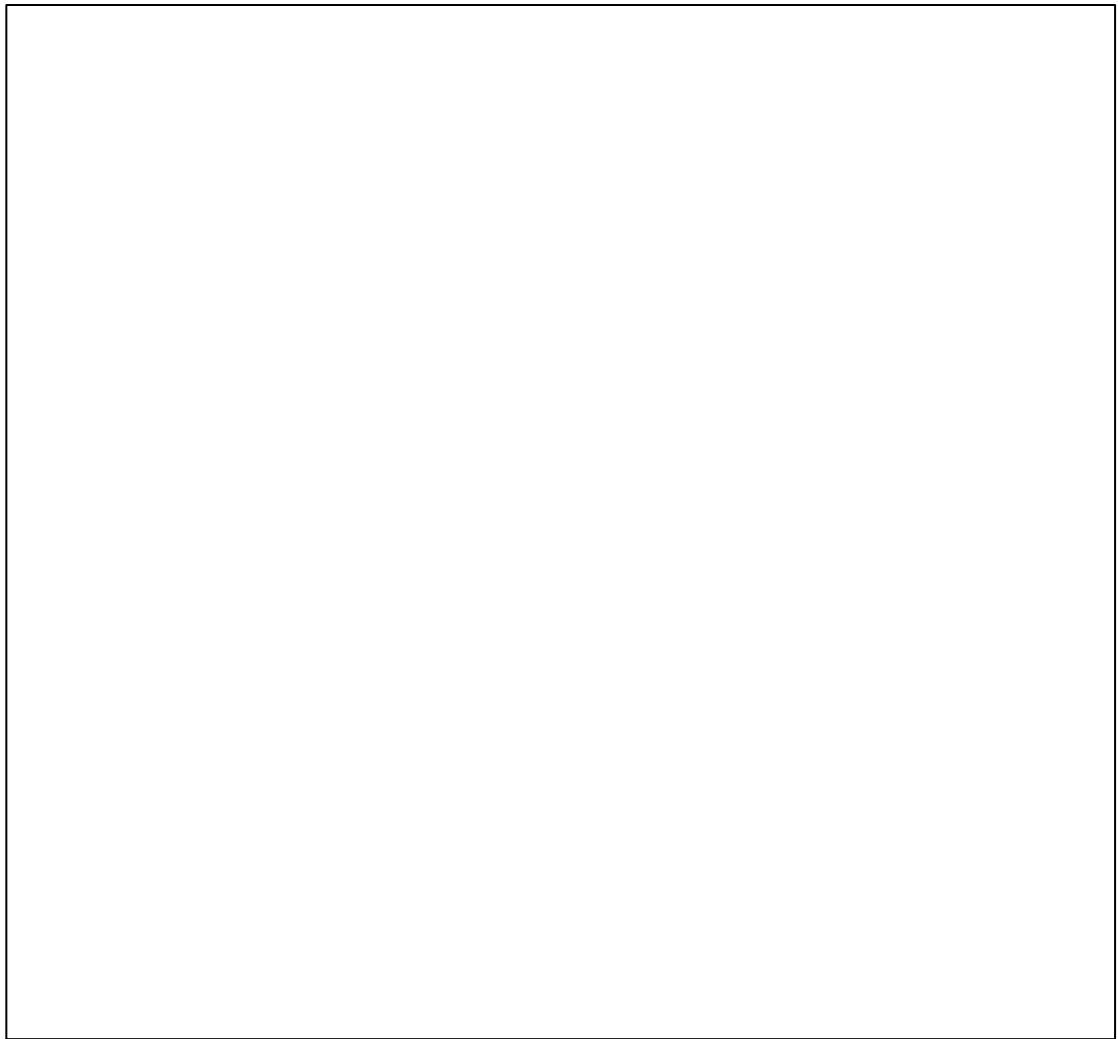
Illus 63. Joseph Choate, *The Little Quad, St. Peters College*, 1941, etching, 18 x 20.5 cm. Image not reproduced owing to copyright restrictions.

Fortunately for Bannon, when he applied for the position at SPC, there were auspicious circumstances that may have influenced the headmaster's decision to appoint him. The headmaster at that time, C. E. S. Gordon, was considered very enlightened, and "was trying to put a lot more emphasis on arts"⁴⁸³ at the college. This was an ongoing concern of Gordon's which underpinned the progressive nature of art education at his school.

When Bannon was selected to teach at the prestigious SPC, most private school teachers were not without independent incomes: "The salary was very poor, because you were at that stage expected to have other means, you know, if you went to [teach at] a school like Saints clearly you weren't doing it for the money, so they were stipends rather than salaries".⁴⁸⁴ Fortunately, the staff could live on campus, and their male children were given access to a free education.

⁴⁸³ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁴⁸⁴ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.



Illus 64. Charles Bannon, *Storm*, 1950, linocut, 48.2 x 52.2 cm. Edition of 9. Image not reproduced owing to copyright restrictions.

Charles Bannon was appointed as art master of the preparatory school in 1948.

Bannon's contribution to the preparatory school (years 3-7) and Palm House (reception-year 2) is mentioned regularly via "Art Club" and "Art Centre" news in the *St Peter's College Magazine* from 1948 until 1955:

Within three years the arts and crafts, both in and out of school hours, had expanded enormously and the Pentreath Art Centre, unique of its kind in the State, had come miraculously into being. Out of a semi-derelect house, Mr. Bannon created a hive of activity where Prep. boys could engage not only in the graphic arts, but in woodwork, art metalwork, blacksmithing, ceramics, or even perhaps in a combination of several of these at once.⁴⁸⁵

Bannon made paintings and prints while he was working at SPC. His print *Storm*, which is in the collection of the NGA, is a fine example of a linocut print with deft cutting of the lino to create a dynamic landscape in the midst of wind and rain. The

⁴⁸⁵ M. H. Laffer, "Staff Valette, Mr. C. G. Bannon," *St Peter's College Magazine* December(1963).

composition is alive with a range of gestural marks made by the use of different gouges and carving tools.

The *St Peter's College Magazine* chronicles Bannon's ambitious plan to expand the art and craft activities available to prep students. John Bannon notes that after his father

had been there a couple of years he convinced [headmaster] Gordon to undertake a major capital investment in the whole art area in the primary level and set up a kind of Bauhaus practice. Which was unique in Australia at the time, and I say in Australia, because I know a few people, in particular Father Michael Scott, a Jesuit priest, who was the Rector of the Aquinas College in the late 50s early 60s and a very good friend of Charles', ... he taught in a number of Sydney schools and knew the Jesuit system and so on, and he said that the stuff that Charles had done was absolutely unique in the early 50s.⁴⁸⁶

Bannon's Bauhaus philosophy of education, whereby intellectual and theoretical pursuits are combined with art and craft studies, was supported by headmaster Colin Gordon, who believed that his students should be exposed to the interaction of three main aspects: "(a) Psychological – the removal of fear and feelings of inadequacy, and the development of a sense of achievement, purposefulness and self-confidence; (b) Ethical and spiritual – the development of a sense of moral duty and spiritual awareness; (c) Intellectual and cultural – a love of truth and beauty for their own sakes."⁴⁸⁷ This enlightened scholarly environment at SPC underpinned Bannon's teaching methods; the art centre was visited by teachers from other schools, to see the high standard and range of work produced.⁴⁸⁸

⁴⁸⁶ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁴⁸⁷ "Study of Arts Subjects Defended by Headmaster," *The Advertiser*, December 19 1953.

⁴⁸⁸ C. L. Ketley, "The Pentreath Centre," *St Peter's College Magazine* December(1950); J. A. Mangan, "The Pentreath Centre," *St Peter's College Magazine* May(1951)., 23 writes about a visiting teacher from "Woodlands" to watch art classes at work.

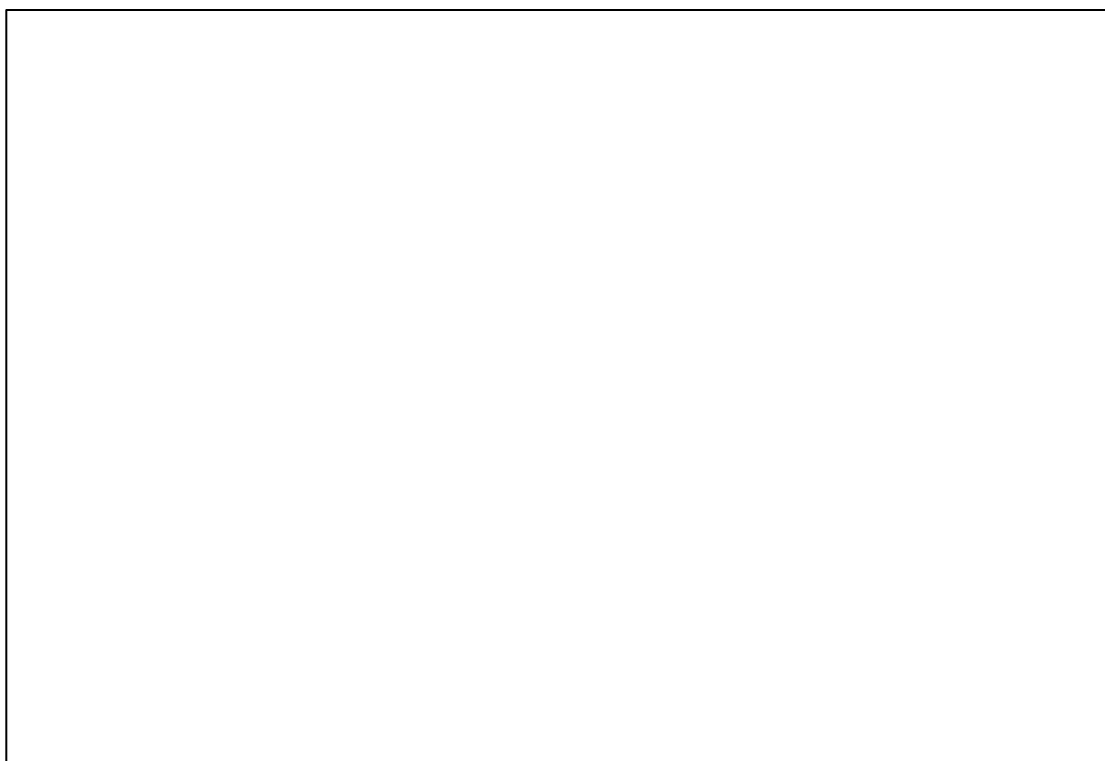


Illus 65. Adana printing press and type similar to that used by preparatory school boys at St Peter's College in the 1950s. Image not reproduced owing to copyright restrictions.

Bannon worked on large-scale exciting projects with the boys during school hours but also attracted 'stray' boys (the non-sporty ones) who helped Bannon after school and on weekends. Ken Scott was in Bannon's art classes in years 5, 6 and 7. He was a friend of John Bannon and in the same year level. In 1956, Richard Kneebone, another student in their class, was given an Adana No. 1 printing press and a few small cases of type. Together Scott and Kneebone learned how to operate the press, which was so small they sometimes had to print six times to get one page completed. John Bannon joined the team and they printed *The Shovel and Bull* which was mostly "devoted to typically childish schoolboy humour".⁴⁸⁹ Bannon's encouragement of the arts and crafts in the school environment was well known and he supported the students' in forming a printing club. In the 'Holiday Edition' of *The Shovel and Bull* Bannon writes: "We hope to get a new press and more equipment in the near future and move into new rooms later this year".⁴⁹⁰

⁴⁸⁹ Ken Scott. email correspondence with author, March 15, 2016.

⁴⁹⁰ See text in *Shovel and Bull*, on right. Illus 66. Examples of letterpress printing by Ken Scott, Richard Kneebone and John Bannon from St Peter's College, 1956-1957.



Illus 66. Examples of letterpress printing by Ken Scott, Richard Kneebone and John Bannon from St Peter's College, 1956-1957. **Image not reproduced owing to copyright restrictions.**

In 1957, the boys graduated to the senior school. In the art centre in Athelney House there was a room with a rudimentary letterpress printing setup, which John Bannon brought to Scott's attention. Scott asked Charles Bannon if he could fix up the room and get the printing press working, as it needed new rollers. Bannon put Scott in charge of the room and the other boys who came to use it, and Scott's understanding was that Bannon was happy to have the room operating under Scott's guidance because Bannon's focus was on screenprinting, lithography and etching. Scott made money printing Sports Day certificates, end of term dance programs, dinner menus, cards and letterheads with his clients being other students and their parents. It is very interesting and unusual, even for a private school, that SPC had a letterpress printing shop run by the senior students.⁴⁹¹

When Choate, senior school art master, died in 1955, Bannon was promoted to that position. According to John Bannon, his father was concerned that when he was moved to the senior school, his initiatives in the preparatory school would collapse without him. Bannon was initially replaced in the preparatory school by Lawrence Daws,⁴⁹² then Sellbach who, with Schepers, lived on the school grounds. The decision

⁴⁹¹ Ken Scott. email correspondence with author, March 15, 2016.

⁴⁹² J. A. Hart, "The Headmaster's Report," *St Peter's College Magazine* December(1955)., 7

to appoint Sellbach to the preparatory school in 1956 was one that Bannon made with great consideration and the positive consequences of this have been discussed in section two of this thesis.

Bannon wanted a professional artist in the preparatory school position, one who was sympathetic to his vision of providing the boys with a wide-ranging and engaging art education. Bannon had worked hard to introduce the centre's activities of art, pottery, woodwork, metal art and craft. The young boys could work in a variety of media,⁴⁹³ and "He felt that Udo had a grasp of this totality thing, [the Bauhaus concept]... and an art practice and philosophy that accorded with it and most of the other applicants wouldn't have had a clue because it was at that stage very new and modern...So somebody like Udo with his European training, he felt was well suited to do it. And Udo happened to be a printmaker which was a bonus."⁴⁹⁴

Sellbach and Bannon worked on projects together, and Sellbach assisted Bannon to set up a printmaking workshop which had facilities for all print mediums.⁴⁹⁵ In 1957, the second year of Sellbach's appointment, developments at the Pentreath Art Centre were noted in the college magazine, including the "cleaning and renovating of the two basement rooms, now used for printing, lino cutting, silkscreen work and as editorial headquarters of 6F newspaper; a small open fronted shelter to house the forge, anvil and metalwork bench."⁴⁹⁶ Printmaking at SPC had gained space and equipment and continued to develop at the school.

Bannon continued with his art practice while he was the art master at SPC, painting, drawing and making prints. He had solo exhibitions at the Royal Society of the Arts gallery in Adelaide (1956, 1958 and 1962), the Athenaeum gallery in Melbourne (1957), and the Blaxland Galleries in Sydney (1959). While working at St Peter's, he won the Blake Prize for Religious Art in 1954. He was also involved in theatre and church design in South Australia, and produced stage sets and theatre posters, ecclesiastical silver, stained glass and murals.⁴⁹⁷ Unfortunately, Bannon's work at St Peter's was interrupted by the tragic death of his son Nicholas.

⁴⁹³ A. L. Ketley, "Pentreath Art Centre," *St Peter's College Magazine* December(1953)., p.51

⁴⁹⁴ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁴⁹⁵ Sasha Grishin, *Contemporary Australian Printmaking, an interpretative history* (Roseville East NSW: Craftsman House, 1994)., 24

⁴⁹⁶ A. Basten, "Preparatory School, General Notes," *St Peter's College Magazine* December(1957)., 52

⁴⁹⁷ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*.14

Nicholas, who was in grade 5 at the school, was lost during a camping holiday with his family in Wilpena Pound at the end of the summer holidays in 1959. After an intensive search for many weeks, there was no trace of him.⁴⁹⁸ Bannon was understandably very obsessed and distracted and would periodically go to Wilpena Pound to look for his son's body. It was some years later, after a bushfire in the Pound, that Nicholas' bones were discovered.

After his son's death, Bannon suffered from a creative block and his life spiralled out of control. He stayed on at the school until his second boy, Gregory, had finished senior school.⁴⁹⁹ Bannon and his wife Joyce separated and then divorced. John Bannon remembers that before this calamitous event, his father was charming, vivacious and had a wide circle of artist friends who, on many occasions, came to the Bannons to share the evening meal. The family had modest means and did not entertain formally, but there were always people coming and going, and his mother was always able to put something on the table.⁵⁰⁰

In 1963, Bannon ended his long career of teaching at SPC. In his last year at St Peter's, Bannon was still initiating new media into the senior school art program. He formed a pottery class for the first time, enamelling was introduced, and the sub-intermediate students made impressive etchings.⁵⁰¹ Bannon also encouraged artists in Adelaide to "use the facilities ..., they could do their own work on the presses and on the stones, and screens...it was really an Arts Centre, ... the Athelney Arts Centre; it had that status within the school".⁵⁰²

Still grieving for his son, Bannon took up an appointment in 1964 as an art educator for the Commonwealth government in the Northern Territory, and was the first art adviser to Aboriginal special schools.⁵⁰³ Bannon loved the work with Aboriginal communities, but was often in conflict with government administration and felt frustrated. In 1964, while he was working in the Northern Territory, Bannon married Anne Edmonds. Together they travelled to Sydney in 1966, where they settled in a house in Paddington where Bannon had a studio space. Bannon painted for

⁴⁹⁸ J. M. Truran, "School Notes," *St Peter's College Magazine* December(1959)., 16

⁴⁹⁹ Bannon's youngest son Andrew did eventually get a bursary some years after Bannon left St Peter's College to complete his schooling there. John Bannon in his interview said that his mother made a very eloquent case to the St Peter's College Board of Governors.

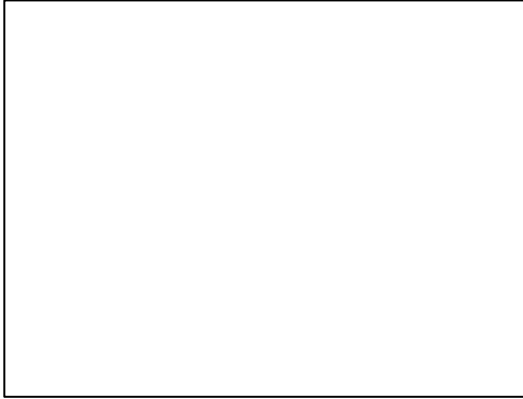
⁵⁰⁰ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁵⁰¹ M. H. Laffer, "School Activities," *St Peter's College Magazine* December(1963)., 19

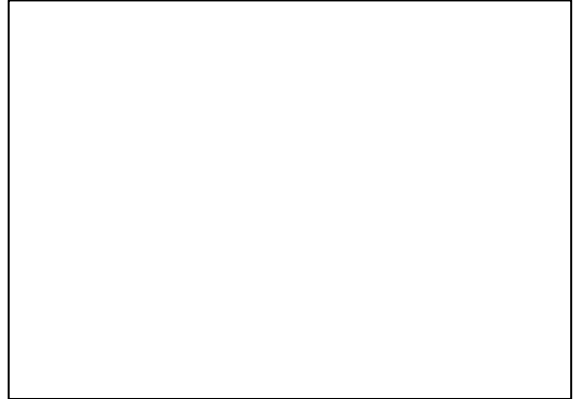
⁵⁰² John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁵⁰³ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*.14

exhibitions, and also "tutored in graphic communication at the University of New South Wales, and taught at several small private art schools, including Mary White's."⁵⁰⁴



Illus 67. Charles Blackman, *Night Flight*, 1970, screenprint, unsigned with studio notes in margin, 54 x 75 cm. Image not reproduced owing to copyright restrictions.



Illus 68. Charles Blackman, *Passing Clouds in the White Cat's Garden*, 1976, screenprint, unsigned, 67 x 97cm. Image not reproduced owing to copyright restrictions.

In the late sixties, there was a positive climate for art sales in Australia. Bannon who had experience as a painter as well as printmaking skills, found he could help "painters render their sort of visual images into prints which worked as prints."⁵⁰⁵ Bannon gave up his part-time teaching positions to concentrate on his creative enterprise, Paddington Print Studio (PPS). The fifty editions produced at PPS included prints by Rodney Milgate, Cedric Flower, Francis Lymburner, Charles Blackman, David Boyd, Robert Dickerson, Pro Hart, Eric Smith, John Aland, David Dridan, and many others. Bannon used a painterly technique to create the screenprints, and Blackman's *Night Flight* proof print demonstrates how a printmaker can collaborate with an artist to interpret their work. Often there is quite an extensive 'proofing' process, whereby different coloured inks are tried and notes are written on the proof prints as they are printed. *Passing Clouds in the White Cat's Garden* is a beautiful example of a screenprint miraculously capturing the luminous quality of a watercolour. This is difficult to achieve with the opaque nature of screenprinting inks.

It was just as Bannon was extending the PPS network overseas that, due to financial problems,⁵⁰⁶ the business went into liquidation in 1971. Bannon suffered enormous

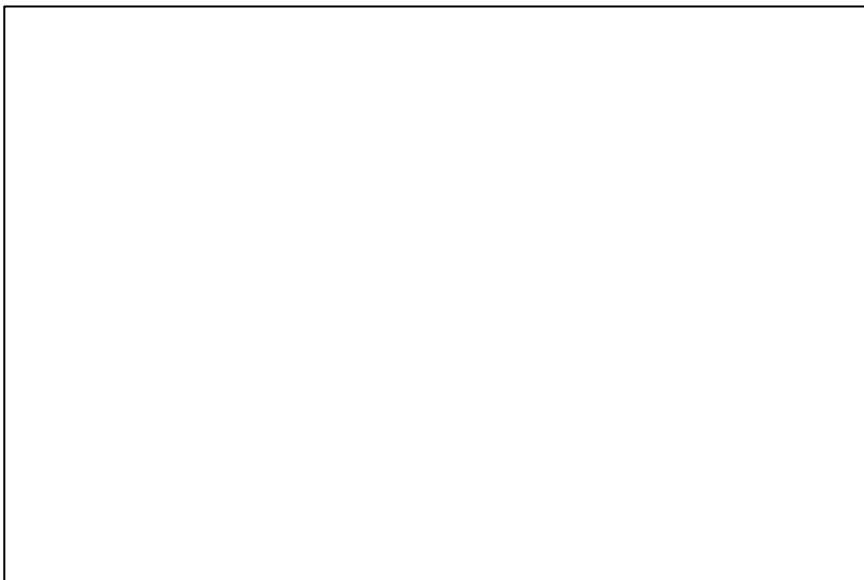
⁵⁰⁴ Dolan, *Charles Bannon*, 15

⁵⁰⁵ Dolan, *Charles Bannon*, 26

⁵⁰⁶ Bannon had a 'sleeping' financial partner who contributed capital to the Paddington Print Studio when it first started in 1967. In his book, Dolan writes that the sleeping partner "who was involved in many

stress over the demise of the PPS and, devastated by this failure, he and Anne returned to South Australia, where Bannon 'went bush' to heal his spirit and lick his wounds. Once again Bannon worked with indigenous communities, this time for the South Australian Aboriginal Resources Branch. He travelled thousands of kilometres encouraging commercial enterprises in Aboriginal communities.⁵⁰⁷

Several years later Bannon accepted part-time lecturing work at the Salisbury College of Advanced Education, in the art department. He worked with other part-time teachers, including Barbara Hanrahan and Mandy Martin.⁵⁰⁸ Ann Bannon worked at Adelaide University 5UV radio station and occasionally interviewed Hanrahan. The Bannons were friends with Hanrahan and her partner Jo Steele, as Charles Bannon had taught Steele at SPC and they spent a lot of time after school working on projects.



Illus 69. Charles Bannon, *Bendigo Festival*, 1974, monotype, 24 x 34 cm.

Image not reproduced owing to copyright restrictions.

Bannon established a small studio at the rear of his home in the Adelaide suburb of Prospect. It was a modest operation compared to the PPS but, in addition to screenprinting facilities, Bannon could also make pottery, paint, carve and do other

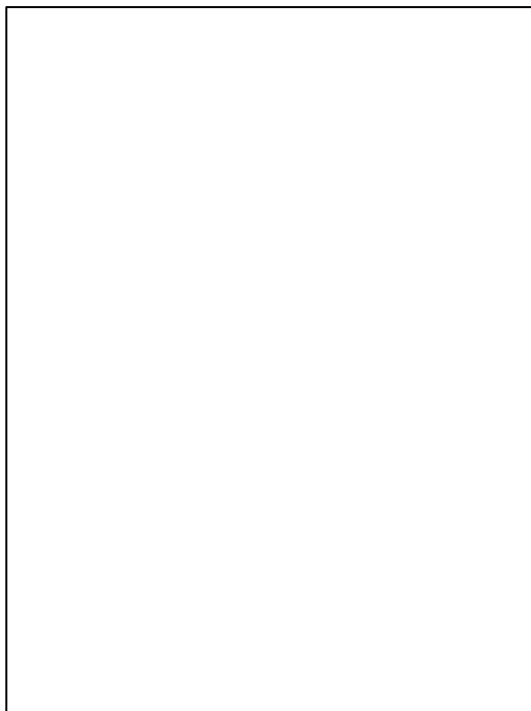
other ventures, decided to end the partnership for personal reasons. Bannon could not afford to buy him out, so an agreement was reached to divide the assets; Bannon kept the equipment and work continued with the loyal staff, Dimity Martin, Juliet Schlunke and Julian Halls." Dolan, *Charles Bannon*, 29

⁵⁰⁷ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*.57

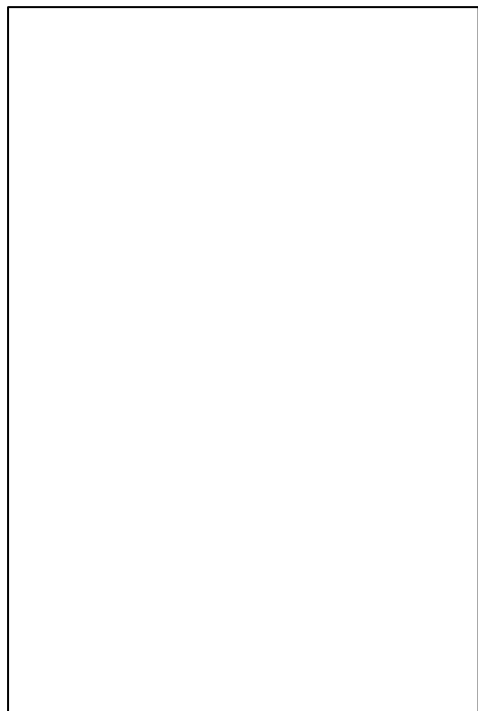
⁵⁰⁸ Barbara Hanrahan, *The diaries of Barbara Hanrahan*, ed. Elaine Lindsay (St Lucia Qld: University of Queensland Press, 1988)., 124

arts and crafts. Dolan observes that "In a small way, Bannon has here realised the Bauhaus dream of integration and coexistence of the arts."⁵⁰⁹

Bannon was a fine printmaking technician. He used a painterly screenprinting process and this painterly style is also evident in a monotype he made in 1974. Bannon used gestural, tonal brushwork, and rubbed back into the paint to create window and cloud details which imbue the print with a festive and dynamic energy. Bannon made numerous prints during his career, primarily screenprints. *Flight of the Moths* and *The Owl on the Hill* both demonstrate his skilful painterly technique with the screenprint medium.



Illus 70. Charles Bannon, *Flight of the Moon Moths*, undated, screenprint, 63 x 94 cm. Image not reproduced owing to copyright restrictions.



Illus 71. Charles Bannon, *The Owl on the Hill*, undated, screenprint, 50 x 47 cm. Image not reproduced owing to copyright restrictions.

As well as making his own works, Bannon had always enjoyed printing for other artists and when he called Charles Blackman, "loyal and sympathetic as ever",⁵¹⁰ they began a new printmaking collaboration. In 1976, Bannon printed editions titled *Eclipse*, *Paradise Garden*, *Passing Clouds*, and *Summer in the White Cat's Garden* for Blackman.⁵¹¹ Bannon also produced prints at his Prospect studio for artists including David Dridan, Frank Hodgkinson, Mervyn Smith, Basil Hadley, Robert Juniper, Richard

⁵⁰⁹ Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*. 29-30

⁵¹⁰ Dolan, *Charles Bannon*, 57

⁵¹¹ See Illus 68. *Summer in the White Cat's Garden*

Tipping and Keith Cowlam. The business contract between Bannon and the artists varied, often a flat fee was paid.⁵¹² According to John Bannon, his father did a lot of pro bono work for friends, which meant that he did not really have any money at any stage in his life. Occasionally though, there was payment for the collaborative printmaking process. Painter and printmaker Basil Hadley (1940-2006), originally from the UK, worked with Bannon in 1978 using a grant from the Visual Arts Board of the Australia Council to fund the printing of six editions. *Skipping Girl Wall* was based on children's drawings and graffiti and won the Townsville Prize in 1979. An edition of prints combining etching, aquatint and screenprinting, *Wall Theme VIII*, won the George Gatton Memorial Print Prize at Maitland, NSW, and the Fremantle Prize, also in 1979. For Hadley, making prints and winning print prizes, was only possible through his association with Bannon and his Prospect studio.⁵¹³

In the mid-1980s, about 1986 or 1987, Bannon "upped stumps and ... moved everything, his equipment, everything, to a station out of Orroroo" where a Mr. Smith had a property with a vacant house and wanted a caretaker. "The deal was that Charles and Anne could go and live there rent free, ... maintain the place, it had terrific sheds and things so he could set up his studio... So that's where he was until he died."⁵¹⁴ During his time at the Orroroo farmhouse, Bannon got his studio very well organised, and concentrated on doing his own artwork.



Illus 72. Artist Charles Bannon embraces his son, former SA Premier John Bannon, at the opening of his exhibition in 1992. **Image not reproduced owing to copyright restrictions.**

⁵¹² Dolan, *Charles Bannon, Australian Printmaker, An Aspect of Australian Art 1968-1982*.30

⁵¹³ Dolan, *Charles Bannon*, 35

⁵¹⁴ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

In December 1992, just one year before he died from cancer, Bannon had a very successful exhibition at the Keith Woodward gallery in Gawler Place in Adelaide. Bannon exhibited prints and oil paintings, recent, as well as older work. The exhibition was reviewed very favourably, and it was almost a sell-out. John Bannon remembers it as a terrific finale.⁵¹⁵

It is difficult to accurately measure a person's contribution to the cultural life of their country, their state, their city or town. Sometimes that contribution is illuminated more through their colleagues and contemporaries than their own achievements. Bannon's early life was inscribed with poverty, but he managed, through self-education and post-WWII art training, to make a significant contribution to the cultural life of Adelaide. The hundreds of boys he taught at St Peter's College gained a greater appreciation for art and craft, which is likely to have influenced them, even if only in a minor or indirect way, throughout their business and professional lives.

SPC has educated seven of the premiers of South Australia, including Don Dunstan and John Bannon, who both made significant contributions to the cultural life in South Australia. Dunstan was a formidable political reformer and advocate of the development of the arts in South Australia who encouraged cultural exchanges with Asia and promoted multiculturalism. Premier Bannon was responsible for the arts in his portfolios under premiers Dunstan and Corcoran, as well as when he served as premier himself. Unlike Dunstan, who was from the Adelaide establishment, Bannon was only educated at SPC because his father was an art teacher who worked there.

It was Bannon's decision to employ Udo Sellbach to work with him at SPC that had the most significant impact on the development of printmaking in South Australia in the early 1960s. Sellbach worked at SPC for four years before he left "to take an appointment at the South Australian School of Arts, for which his talents fully qualify him."⁵¹⁶ Bannon was a member of the SASA Council (1959-64) at the time that Sellbach was offered a position by SASA principal Paul Beadle (1958-61). Bannon had found a kindred educational colleague in Sellbach, but had inadvertently created a conduit for Sellbach's transition from school teaching at SPC to working as a lecturer at the SASA. In this way, Bannon influenced a whole new generation of printmakers

⁵¹⁵ John Bannon, taped interview with author, Adelaide, SA, December 18, 2008.

⁵¹⁶ J. M. Truran, "The Headmaster's Report," *St Peter's College Magazine* December(1959)., 12

in South Australia and beyond. When Sellbach left Adelaide, he made significant contributions in Melbourne and Hobart before he was appointed as founding director of the Canberra School of Art in 1977, where he put into place a far-reaching visionary program which had a “Bauhaus-like model in mind”.⁵¹⁷ Thus, the educational philosophies and influences of his time in Adelaide with Bannon at SPC and with Beadle at SASA resonated throughout Sellbach’s influential career in tertiary arts education.

⁵¹⁷ Sasha Grishin, “Books in the Canberra region: the golden years,” *The Latrobe Journal*, no. No. 95, March (2015).no 95 (March 2015).

Chapter 13

Case Study - Barbara Hanrahan

In her writing and printmaking, Barbara Hanrahan explored notions of aberrant behaviour and societal constraints. She was committed to living an imaginative life whereby her inner creative life force could be freed from a conservative upbringing. Her prints have both a sickly-sweet and strangely compelling quality; they often combine an unselfconscious primal orientation with an overlay of decorative detail. Hanrahan seeks, according to Maria Zagala, to “delve into the fraught nature of intimate relationships between women, men and women, and women and their own bodies.”⁵¹⁸ Some of her images are overt and challenging, but Hanrahan often incorporated foliage patterning and animalia in borders and backgrounds that fascinate and entice the viewer.

With such an extraordinary and identifiable body of work, Hanrahan has works in state and regional galleries, with an extensive body of works in the NGA collection and a smaller but considerable selection of works at the AGSA.⁵¹⁹ Hanrahan exhibited regularly; she had more than thirty solo exhibitions in Australia and overseas and contributed to numerous group exhibitions.⁵²⁰ She lived mostly in Adelaide, but she studied and worked in London between 1963 and 1964 and from 1965 to 1973. Even though Hanrahan made numerous prints and wrote several novels in London much of her work quintessentially illuminated her subversive observations of Adelaide’s conservative façade. The legacy of Hanrahan’s commitment to her creative oeuvre is a major factor in recognising her contribution to printmaking in South Australia.

Hanrahan’s first solo show was held at the Contemporary Art Society Gallery in Adelaide in 1964 and she went on to have exhibitions at respected galleries, including Bonython Gallery (Adelaide and Sydney), Macquarie Galleries (Sydney and Canberra), Stuart Gerstman Galleries (Melbourne), Tynte Gallery (Adelaide), aGog Gallery (Canberra), Grahame Galleries (Brisbane) and Kensington Gallery (Adelaide). Hanrahan also exhibited in London and Florence. After she died in 1991, there were major exhibitions of her prints; a retrospective exhibition of prints was held at

⁵¹⁸ Maria Zagala, “The divided self,” *Imprint* vol.42 no.2(2007)., 11

⁵¹⁹ NGA has 472 works including sketchbooks, drawings, watercolours and prints. AGSA has 219 works which are all prints, except for two copper engraving plates. Hanrahan has three prints in the collection of the British Museum; both she and Newmarch are represented in the Bicentennial Folio of prints, 1988.

⁵²⁰ “Barbara Hanrahan, a retrospective exhibition of prints,” (Norwood, Adelaide: Kensington Gallery, 1992).

Kensington Gallery in 1992 and *The Barbara Hanrahan Memorial Exhibition* at the State Library of SA in 1994. Another smaller exhibition of Hanrahan prints from the AGSA collection was selected by Maria Zagala, Associate Curator of Prints, Drawings and Photographs; *The divided self: the prints of Barbara Hanrahan* was held at Carrick Hill in 2007.

Hanrahan was a consummate printmaker; she created linocuts, wood engravings, etchings, screenprints and lithographs. Her mastery of skills across the different printmaking techniques was formidable. As well as forging a reputation for her prints and, to a lesser degree, her paintings,⁵²¹ Hanrahan also wrote numerous works, including thirteen novels, two collections of stories, and illustrated a beautiful limited edition book of John Shaw Neilson's poetry.⁵²² After her death, *Michael and Me and the Sun* and a book edited by Elaine Lindsay from her numerous diaries were published in 1992 and 1998 respectively. In her diaries, Hanrahan wrote meticulous observations of personal landscapes but interspersed these with cruel remarks about colleagues, curators, critics and journalists. She also used the diaries as a dialogue to give voice to her inner self. In an ABC Radio National interview, Hanrahan was described as "a secretive sort of person, she loved mysteries and you can see that from her books, the secret things, a lot of the anatomical goings-on in her prints and writing is the innocence of a child; she was interested in people picking their nose and things like that".⁵²³

Hanrahan's interest in the vast and at times unsavoury aspects of humanity, as well as the more erudite complexities of intellectual endeavour, in combination form a complex arena through which her art emerged. Hanrahan perceived the world through an almost cloistered observational perspective and her astute observations were refracted through an intensely personal prism of beliefs and dispositions. The multifaceted nature of Hanrahan's creative output is discussed in Carroll's book: "The strong forces of Hanrahan's art are momentarily diffused and subsequently enriched by both the intellectual wit of her images and the careful, loving craftsmanship of her technique... result[ing] in complex, sometimes whimsical,

⁵²¹ "Dream Why Pretend, Works by Barbara Hanrahan 1967-1989," University of Queensland (St Lucia: University Art Museum, 1994). A collaborative exhibition between the RSASA and the University Art Museum at the University of Queensland, of works on paper using collage, mixed media and paint by Barbara Hanrahan that had never been exhibited, toured by the South Australian Touring Exhibitions Program.

⁵²² "Barbara Hanrahan, a retrospective exhibition of prints," (Norwood, Adelaide: Kensington Gallery, 1992).⁵

⁵²³ "The Strangeness of the Ordinary: the art and life of Barbara Hanrahan," ABC Radio National, accessed on March 15, 2013. http://mpegmedia.abc.net.au/rn/podcast/2011/02/hht_20110220.mp3.

sometimes biting, works of art.”⁵²⁴ Hanrahan’s prints are passionately articulated and intensely worked into and onto her plates, blocks and screens.

As a child growing up in a family with three adult women, Hanrahan was spared the experience of a ‘normal’ male-dominated household of the 1940s and 1950s, but the all-feminine and adoring environment of her adolescence left Hanrahan quite unprepared for the patriarchal adult world of the 1950s and 1960s. Born in Adelaide in 1939 to Ronda and William (Bob) Hanrahan, her father, who worked at the machine shop of Holden’s factory, died of tuberculosis and pneumonia at twenty-six, when Hanrahan was just one year old.⁵²⁵ He had been a rather selfish, fun-loving young man, something of a failure, who paid little attention to Barbara in the first year of her life.⁵²⁶ After his death, mother and daughter went to live with Ronda’s mother, Iris Pearl Goodridge, known to Hanrahan as grandmother ‘Nan’, and great aunt Reece (Nobes), Nan’s sister, who had Down Syndrome.

Born on the cusp of post-Depression working-class Adelaide and the outbreak of WWII, Hanrahan’s early years and life in Rose Street Thebarton is poetically detailed in her first book, *The Scent of Eucalyptus*. Her mother worked full-time as a commercial artist at John Martin’s department store in Adelaide, so Hanrahan was Nan’s responsibility during the day, and during the working week she spent more time with her Nan than with her mother.

Hanrahan went to Thebarton Primary School, then attended Thebarton Technical School. She wrote scornfully of the technical school in *The Scent of Eucalyptus*, describing it as a factory that pumped forth from the Commercial class fifteen-year old girls who would go out to work as typists and clerks, be engaged at eighteen, married at twenty and old at thirty. Not once will they have thoughts about the meaning of life or the lack of meaning of their lives. Hanrahan saw herself as living in a parallel world where she had to escape the treadmill of compromise maintained by teachers, parents and her fellow students. To cope with the existential nightmare of being a misfit, Hanrahan saw in herself two selves, the pale schoolgirl-self she

⁵²⁴ Barbara Hanrahan and Alison Carroll, “Barbara Hanrahan: A self portrait,” *Imprint* 13, no.3 (1978).

⁵²⁵ Elaine Lindsay, “Barbara Hanrahan Biography,” BookRags Biography, Thomson Corporation, accessed on March 15, 2013. <http://www.bookrags.com/biography/barbara-hanrahan-dlb/>.

⁵²⁶ Annette Stewart, *Barbara Hanrahan, A Biography* (Kent Town: Wakefield Press, 2010) 6-7

despised and the wild-self who, at home in the safe female-world of the house and garden at Thebarton, was free to dream her strange and perplexing dreams.⁵²⁷

It was Nan's love of the garden that permeated Hanrahan's daily life, and throughout Hanrahan's prints, novels and diaries, the beauty and ephemeral nature of plants and blossoms are woven into the compositions and lines. Nan was Hanrahan's earth mother, and her real mother, Ronda, was like a big sister, coming home from work at five o'clock. Both Nan and Ronda (and to a lesser degree Reece) were for Hanrahan her non-judgmental guardian angels. Ronda remarried in 1954 and Hanrahan found it difficult to share her mother with her stepfather and stepsisters. Ronda and Nan wanted Hanrahan to train as a secretary and then get married, but she resisted their plans for her future and enrolled in a Diploma in Art Teaching at the Adelaide Teachers' College and the SASA in 1957 and her future career as an artist was like one of Nan's seedlings; a plant in fertile ground. Hanrahan remembers:

the 'Art Teaching Course' which meant you were divided between Teachers College on Kintore Avenue ... where couples flirted after college dances and where every May Day they did Folk Dancing in the Quad ... And the Art School where we tripped in our stiffened skirts and our mothers made us painting smocks on the treadle Singer and we stuck our thumbs out jauntily as we carefully dabbed at our palettes ... The full-time girl students were most frighteningly artistic with black stockings and long hair and sooty eyes and toasted buns on the radiator in the tiny cloak room at lunch-time ... There was a lovely smell of oil paint and everything was grubby and dilapidated - speckled mirrors and china handles on the lavatory chains."⁵²⁸

Hanrahan thrived in the college and art school environment; she designed posters for the student magazine and social functions, participated in the art club, attended Student Christian Movement devotions and, on completion of her diploma, she won the H.P. Gill Memorial Medal and the School Council Prize for Art Teaching.⁵²⁹

Printmaking was not a subject offered in Hanrahan's teaching diploma course.⁵³⁰ It was only when Paul Beadle appointed Udo Sellbach that printmaking courses became available at a professional level at the SASA.⁵³¹ Hanrahan writes "in 1960 - 'til 1962 the School on North Terrace did flourish. Paul Beadle came as Principal and though I

⁵²⁷ Barbara Hanrahan, *The Scent of Eucalyptus* (London: Chatto & Windus, 1973), 179-184

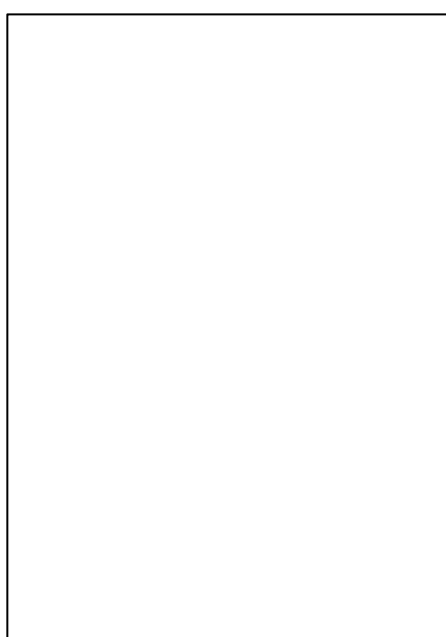
⁵²⁸ Hanrahan, April 21 1977. Letter from Barbara Hanrahan to Christine McCormack.

⁵²⁹ Lindsay, "Barbara Hanrahan Biography," BookRags Biography, Thomson Corporation, accessed on March 15, 2013. <http://www.bookrags.com/biography/barbara-hanrahan-dlb/>.

⁵³⁰ Some printmaking subjects were taught as part of the Diploma in Fine Art and Diploma in Advertising Art courses, which is detailed in section two.

⁵³¹ The SASA examination records in *The Advertiser* from 1954 to 1956 show results for a subject called Woodblock, Lino and Textile Printing, but then no results for any printmaking classes are found until 1960.

now feel, a very average artist - he was a professional, not merely a teacher.”⁵³² In 1960, Hanrahan began teaching at Strathmont and Elizabeth Girls’ Technical High Schools and enrolled in evening printmaking classes with Sellbach and Karin Schepers at the SASA. Hanrahan found herself in their printmaking class by accident. She had gone into the SASA to enrol into a life drawing class and “by ‘chance’ met someone who mentioned they were beginning evening classes in Printmaking that very night. And I stood at the counter to enrol and the man said No, that’s a specially-picked class. And someone standing beside him knew me and whispered in his ear and then I was allowed in after all. Well that night changed everything.”⁵³³



Illus 73. Barbara Hanrahan, *Twin heads*, 1960, drypoint on paper, 15.5 x 11 cm. Image not reproduced owing to copyright restrictions.



Illus 74. Barbara Hanrahan, *The Beloved*, 1961, drypoint on paper, 23.6 x 24.8 cm. Image not reproduced owing to copyright restrictions.

One of Hanrahan’s earliest prints was *Twin Heads*, a drypoint created in her first year of printmaking classes. The drypoint technique is an intaglio printmaking technique that is often used to introduce students to working with metal plates. The drawing is scratched directly into the plate surface, which is then inked-up and wiped back and printed through an etching press onto dampened paper. The line is a slightly furry or burred line as the ink catches not only in the incised line, but the curled edge of metal, which forms along the scratched line. *Twin Heads* shows many of the visual elements that became such a recurring feature in her later prints: the bird, a posy of

⁵³² Hanrahan., Letter from Barbara Hanrahan to Christine McCormack. Paul Beadle was principal of SASA from 1958 to the end of 1960.

⁵³³ Hanrahan, Letter from Barbara Hanrahan to Christine McCormack.

flowers and loose flowers patterning the space around the figure. Hanrahan did not plan her artworks in advance and allowed a 'stream-of-consciousness' or free association of images and patterns to inhabit her prints. The two heads of the figure resonate with her identification of being two selves. Her drypoint print *The Beloved* from 1961 is quite different from her subsequent work. A female encounters a man and their eyes connect, but the couple are situated in an abstracted architectural streetscape, with some attention to perspective. Most of Hanrahan's prints are figures and detailing in a flattened picture plane. Both of these drypoints incorporate a spontaneous use of line and in *The Beloved* there is some tonal work. They are very interesting examples of early prints as Hanrahan's later works are usually much more precise and patterned.

In 1961, Hanrahan was appointed as an assistant lecturer in art at Western Teachers' College and was awarded the Cornell Prize for Painting, but she was still finding life difficult with her stepfamily.⁵³⁴ Her printmaking classes with Sellbach and Schepers were a liberation for the troubled Hanrahan who recalled "on Mondays and Wednesdays (evenings) I would race in to the printmaking room at the end of the passage and I lost the torments and worries of home-life in the discipline of the litho stones and the etching plates. I was, on those evenings quite free and came to life imaginatively. It was a wonderful period."⁵³⁵

The printmaking studio was abuzz with fellow students: Alun Leach-Jones, Robert Boynes, and Jennifer Marshall. "Leach-Jones, the largest person in the class, was usually willing to carry your litho stone from workbench to press."⁵³⁶ These fellow students all subsequently left Adelaide and have achieved significant success in their respective careers. Hanrahan also hankered to extend herself and planned to travel overseas. She had a stubborn belief in her work and felt that studying in London might blend the 'saccharine' aspect of her work with the stronger, more vigorous energy she felt in her early German Expressionist inspired woodcuts. Hanrahan wanted to integrate the two styles that rarely came together; she was carving tortured women in her woodcuts and creating delicate ladies by moonlight at the same time.⁵³⁷

⁵³⁴ Lindsay, "Barbara Hanrahan Biography," BookRags Biography, Thomson Corporation, accessed on March 15, 2013. <http://www.bookrags.com/biography/barbara-hanrahan-dlb/>.

⁵³⁵ Hanrahan, Letter from Barbara Hanrahan to Christine McCormack

⁵³⁶ Hanrahan and Carroll, "Barbara Hanrahan", 1-5

⁵³⁷ Hanrahan and Carroll, "Barbara Hanrahan", 1-5

In 1963, she sailed to London to study at the Central School of Arts and Crafts (CSAC); she wanted to leave the pretensions of middle-class Adelaide in the ship's wake and find herself in a more liberated and less predictable environment. Hanrahan's journey on the ship from Sydney to London, her printmaking classes, and her awkward journey towards sexual awareness are documented in her autobiographical novel, *Michael and Me and the Sun*. The book provides an extraordinarily detailed account of the narrator's (Hanrahan) tentative and parochial Adelaide self encountering the excitement of London in the swinging sixties, where her 'Venus Maidenshape girdle' was a definite obstacle when you had to get undressed for your S.W.A.N.M.F.T.F.T. (slept with a naked man for the first time) experience.⁵³⁸ As well as the social and cultural frissons, there are delightful passages describing Hanrahan's etching and lithography classes, the inks and plates and master technicians, and wonderful descriptions of her peripatetic and exotic classmates at the CSAC. Hanrahan was a popular student, although a little removed from the others. She worked much harder and was the only student in 1963 to gain a Distinction for her extensive body of prints.⁵³⁹ Etching was on the fourth floor, wood-engraving and lithography on the second floor. After classes during the week, Hanrahan planned the galleries and shows she wanted to see on the weekends by reading the *Arts Review*. She would visit the galleries in Bond Street or Whitechapel High Street or other galleries and museums recommended to her.⁵⁴⁰

Hanrahan's London prints are much more assured than her earlier prints made at the SASA. She had left her cossetted Adelaide life behind her - Ronda and Nan fussing over her, making her fashionable 'designer' outfits and bringing her breakfast in bed. The London experience was of cramped, shared flats, named foods in the fridge, cooking on a single gas ring, combined with a euphoric sense of anonymity. Being in an exciting, big-city environment, Hanrahan was inspired to make prints - lots of them. Often repeating in her compositions the floating girl, husband and wife, earth mother and a cacophony of visual elements, including birds, cats, dogs, branches/twigs, foliage, flowers, the sun, the eye and insects. They recur like old friends, and become part of Hanrahan's private mythology. An odd sense of menace imbues the 'prettiness' of the obsessively detailed decoration.⁵⁴¹

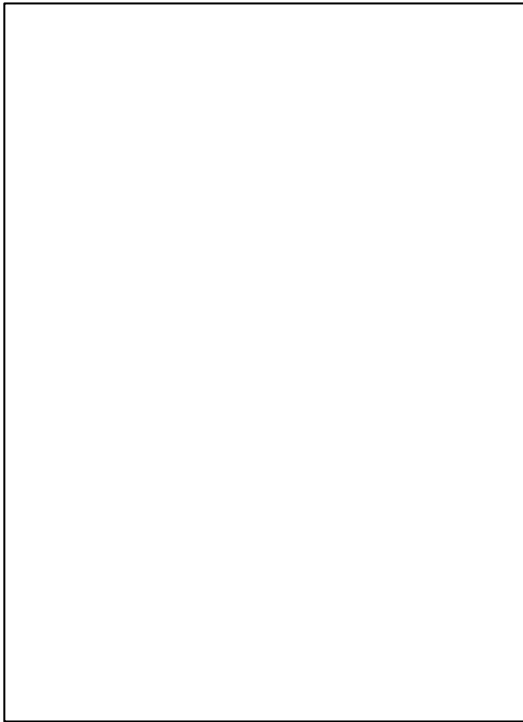
⁵³⁸ Barbara Hanrahan, *Michael and Me and the Sun* (St Lucia: University of Queensland Press, 1992), 18

⁵³⁹ Stewart, *Barbara Hanrahan, A Biography*, 49

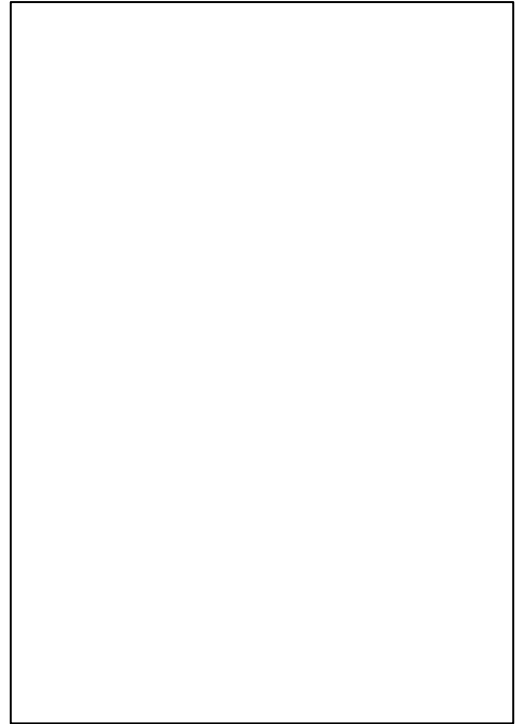
⁵⁴⁰ Hanrahan, *Michael and Me and the Sun*, 30-34

⁵⁴¹ Hanrahan and Carroll, "Barbara Hanrahan: A self portrait."

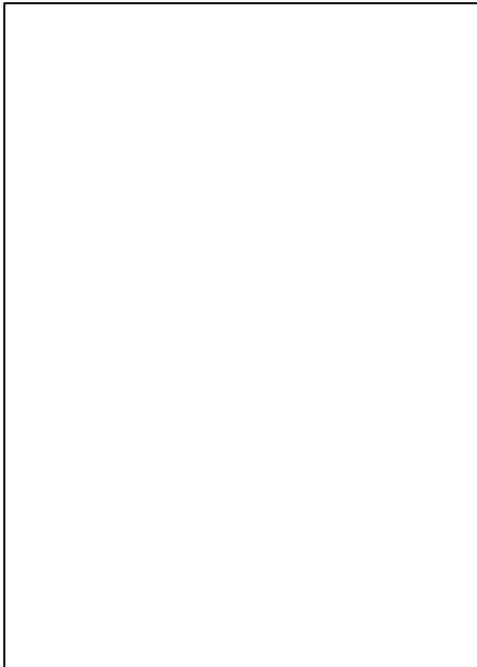
The floating girl narrative was repeatedly explored during Hanrahan's career, with an early etching *Floating Girl* produced in 1963 in London demonstrating a confidence and surety of line and patterning that is not evident in her early drypoints. The crispness and detail of the etched line, in contrast with the strong black birds' wings and bodies, is striking. Hanrahan produced numerous works in this series but a selection of them, *Floating Girl*, wood-engraving, 1977, *Girl with Birds*, linocut, 1988 and *Iris*, relief-etching, all have floating female figures encircled by a combination of birds and foliage. Each print is a skilful example of different printmaking techniques, from the scratchy energetic line of the etching, the more considered and restrained lines and shapes indicative of the wood-engraving technique, followed by a larger and slightly more expressively carved linocut print. The latest example, *Iris*, a modest but charming relief-etching where the etched metal plate is surface inked like wood-engravings, shows a female figure, this time with her arms by her side, not floating upward, but moving in a diagonal trajectory from bottom left to top right of the night sky. Flowers and stars surround her and she floats effortlessly over a garden landscape. There are differences in this floating girl image; it is a very late work in Hanrahan's oeuvre, produced in 1991, the year she died. The disembodied figure (now a whole figure with legs) is very peaceful and hints at the soul rising after death into a peaceful serenity. The two plants below, one round and full of fruit, the other with a strong stem and shapely leaves, hint at the duality of male and female energies, their forms slightly reminiscent of cemetery headstones.



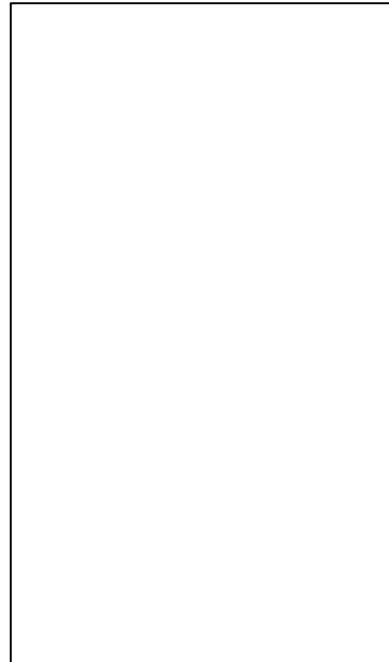
Illus 75. Barbara Hanrahan, *Floating Girl*, 1963, etching, no size provided. Image not reproduced owing to copyright restrictions.



Illus 76. Barbara Hanrahan, *Floating Girl*, 1977, wood-engraving, 20.6 x 14.0 cm. Image not reproduced owing to copyright restrictions.



Illus 77. Barbara Hanrahan, *Girl with birds*, 1989, linocut, 40.7 x 30.6 cm. Image not reproduced owing to copyright restrictions.

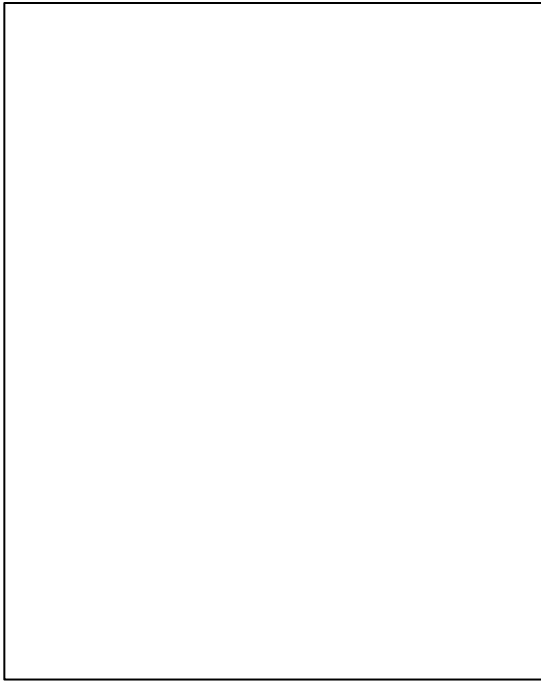


Illus 78. Barbara Hanrahan, *Iris*, 1991, relief-etching, 15.2 x 8.8 cm. Image not reproduced owing to copyright restrictions.

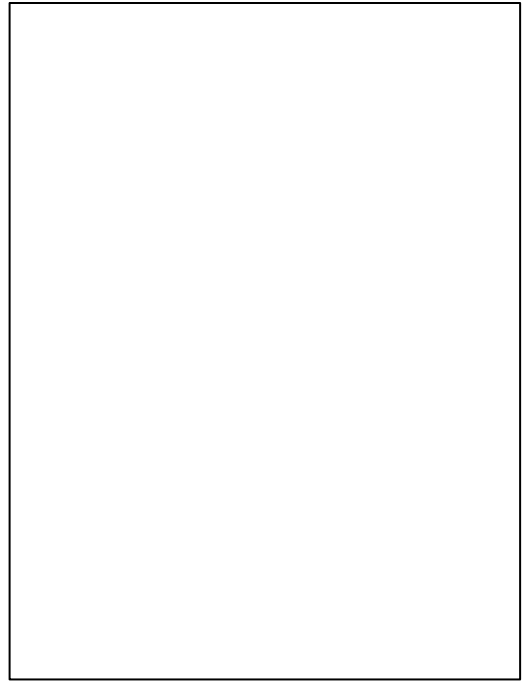
Other visual narratives were revisited throughout Hanrahan's career, including animal prints, sometimes with text and sometimes printed without the text, religious themes, wedding night and husband and wife prints, and prints with text phrases from popular music or advertisements. Hanrahan revelled in the heady mix of London's music and going to the pub after classes with friends. She absorbed the graphic nature of David Hockney's early images, and like Hockney, often combined image and text, doing this before becoming aware of Pop art.⁵⁴²

Hanrahan made prints relating to Buddy Holly in 1965 and "Peggy Sue" was carved or etched into both linoblocks and plates. Perhaps this was a favourite pop song of Hanrahan's; it was released by Buddy Holly and the Crickets in 1957. Song lyrics are carved into a linocut print *Lover's Progress*; 'How my heart yearns for you', "It's so easy to fall in love", "Pretty, pretty Peggy Sue". In her linocut print *Buddy Holly and the Mods and Rockers* and the etching *Homage to Buddy Holly 1*, there are phrases that eulogise Holly's tragic death in 1959, aged only twenty-three. On first viewing, the two prints look quite different. The linocut is comprised of twenty small blocks that are inked individually in different colours, and placed together in a grid and printed. The etching is printed from two plates, the first inked in red and yellow and the second plate in blue-black ink. However, both prints have a similar central rectangular section; Hanrahan repeated the stars and stripes, the crashing aeroplane, a portrait with text "Peggy Sue", "Come Back Buddy" text, and hands applauding 'Buddy'. Hanrahan often worked through ideas in different printmaking techniques and these prints demonstrate not only her printmaking prowess, but her connection with popular music and desire to pay homage to a fallen icon.

⁵⁴² Alison Carroll, *Barbara Hanrahan, Printmaker* (Netley SA: Wakefield Press, 1986), 25

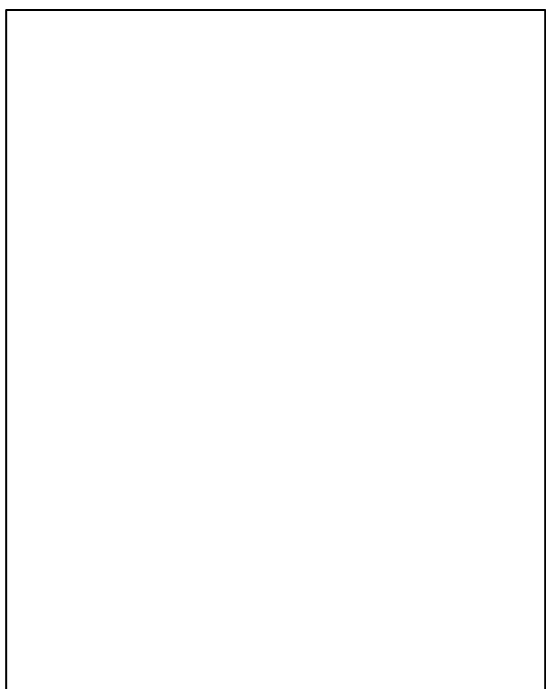


Illus 79. Barbara Hanrahan, *Buddy Holly and the Mods and Rockers*, 1965, colour linocut, 51 x 41 cm. Image not reproduced owing to copyright restrictions.

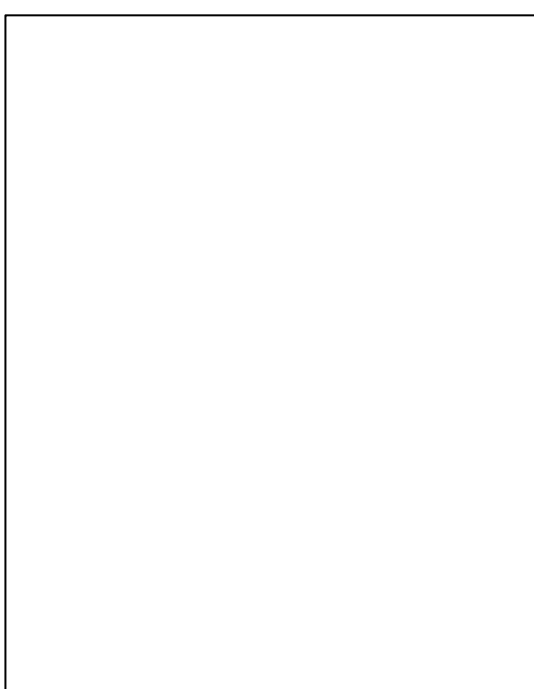


Illus 80. Barbara Hanrahan, *Homage to Buddy Holly 1*, 1965, colour etching, 61.1 x 46.5 cm. Image not reproduced owing to copyright restrictions.

Sex and social commentary crept into her images. After a failed relationship, Hanrahan made the *Wedding Night* etching, which highlights her ambivalent sexuality; the man and the woman lie straight and flat on their backs, their arms crossed over their torsos, and their genitalia exposed and flaccid. There is no sexual passion in the image; there is not even a hint of affectionate preamble. The man and the woman are each alone in their single cots. It is a strange mockery of a wedding night, with a cheery self-contained aloneness pervading the image. There is no sexual bond to consummate the intimacy and companionship of marriage.



Illus 81. Barbara Hanrahan, *Wedding Night*, (undated), etching printed from two plates, 50.8 x 39.8 cm. Image not reproduced owing to copyright restrictions.



Illus 82. Barbara Hanrahan, *Wedding Night*, 1964, etching printed from two plates, 50.8 x 39.8 cm. Image not reproduced owing to copyright restrictions.

Hanrahan and Jo Steele began an intimate relationship in 1966 and remained together until Hanrahan died. They did not marry or have children. Steele had experienced a difficult childhood with a father who was a bully. During the war, Steele and his mother left Adelaide to live in Melbourne with his mother's parents, who were loving and kind. Back in Adelaide, in the family home at Walkerville, Steele's life was made miserable by a tyrannical Adelaide establishment father who was a member of the prestigious Adelaide Club. Service in WWII was possibly the cause for his father's manic and harsh treatment of Steele as a young boy. St Peter's College was a refuge for the unhappy Steele and, as a day-boy in both the preparatory and senior school, he painted theatre sets with Charles Bannon after school and on weekends, delaying as long as possible his inevitable return home. Bannon was to become a father figure to Steele, someone who was very kind, and who showed Steele how to make linocuts in the after-school sessions. Bannon also showed Steele how to make a screenprint; with a cog-wheel motif designed by Steele, they screenprinted the curtains that hung in Steele's bedroom.⁵⁴³ Because of his unhappy childhood, Steele remained steadfast in his decision that he would never marry or have children. He left for London and built and raced motor cars, driving with little concern for his safety to obliterate his feelings of frustration. In Steele,

⁵⁴³ Jo Steele, telephone interview with author, Adelaide, SA, March 21, 2013.

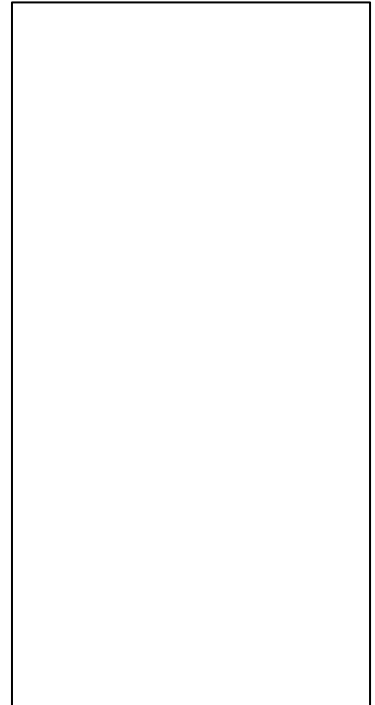
Hanrahan had financial security for her creativity, and a loving partner who accommodated her complex needs. For Steele, Hanrahan was lover and child combined, all the family he needed.



Illus 83. Barbara Hanrahan, *Adam*, 1964, etching, sugar-lift aquatint and foul biting, 60.3 × 30.3 cm. Image not reproduced owing to copyright restrictions.



Illus 84. Barbara Hanrahan, *Adam*, 1964, etching, sugar-lift aquatint and foul biting, 60.6 × 30.6 cm. Image not reproduced owing to copyright restrictions.

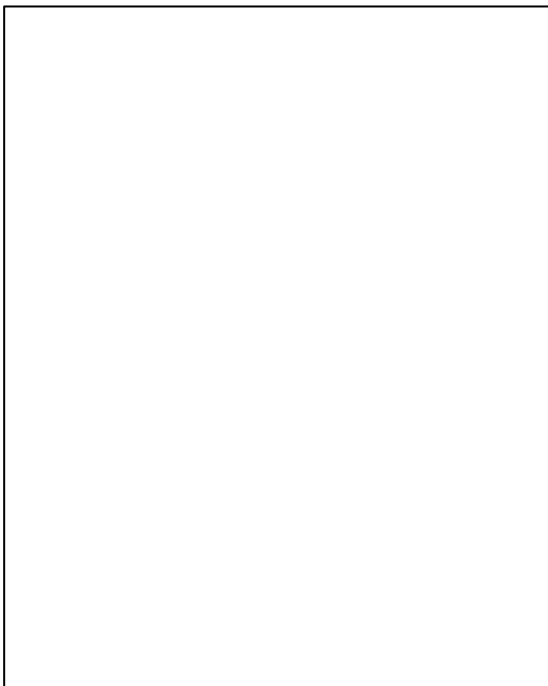


Illus 85. Barbara Hanrahan, *Adam*, undated, etching, sugar-lift aquatint and foul biting, 60.6 × 30.6 cm. Image not reproduced owing to copyright restrictions.

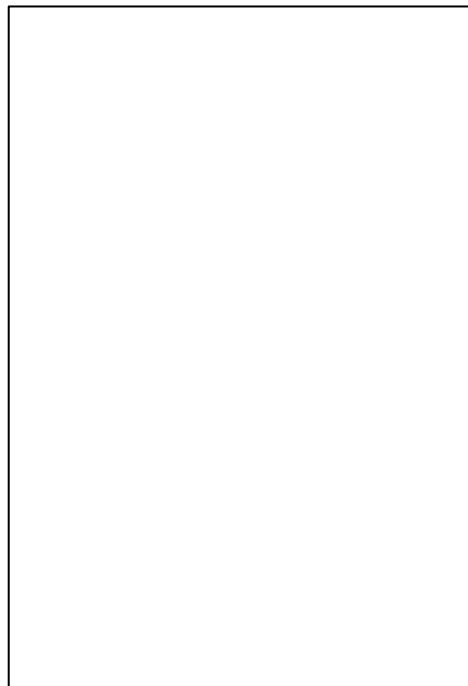
Hanrahan eschewed feminist organisations such as the Women’s Art Movement, believing that such an organisation would only be of service to women who were weak and that any strong woman who joined was helping her profile, as she would be “neatly catalogued by critics and art historians” and she gained “a ready made clientele (other women in the movement) who will buy her work.” Hanrahan believed in liberating the inner being, allowing her unconscious world to inform and inspire her creativity. She did not make preparatory sketches for her prints but worked intuitively, drawing onto her plates or carving into woodblocks her inner psychological concerns, where she intertwined both the absurd and mystical dimensions of life.⁵⁴⁴

⁵⁴⁴ Barbara Holbourn, “The Barbara Hanrahan Memorial Exhibition,” State Library of South Australia (Adelaide: Libraries Board of South Australia, 1994), 10

Some of Hanrahan's prints can be read from a feminist or political perspective. Her etching *Adam* was first printed in 1964, but she worked on the plate until the 1970s, creating lurid and sinister versions of *Adam*, the father of mankind, who is portrayed in a somewhat ridiculous manner reminiscent of a Greek Dionysian initiate running through the forest. Hanrahan drew her *Adam* with an erect penis, which was audacious for the time, but she also had the tip of the penis disappearing into curly pubic hair which makes the phallus look very much like a tree. She used the "etching process along with its capacity to imply through its foul and aggressive attacks on the plate surfaces, something of the radical art rage of the era."⁵⁴⁵ Hanrahan's *Adam* print has been viewed as "an attack on all men"⁵⁴⁶ but perhaps she was articulating through the image her concept of duality; the absurd and the mystical intersecting through her biblical symbolism and evidenced in her courageous use of etching techniques.



Illus 86. Barbara Hanrahan, *My boy lollipop*, 1964, etching, 54 x 43 cm. Image not reproduced owing to copyright restrictions.



Illus 87. Barbara Hanrahan, *All American Boy*, 1963, linocut printed from 3 blocks, 63 x 40 cm. Image not reproduced owing to copyright restrictions.

Hanrahan also made both etchings and linocuts in the mid-1960s with stars and stripes and American slogans included in the images. She was inspired by seeing an exhibition of new Pop art from America at the Institute of Contemporary Art Gallery

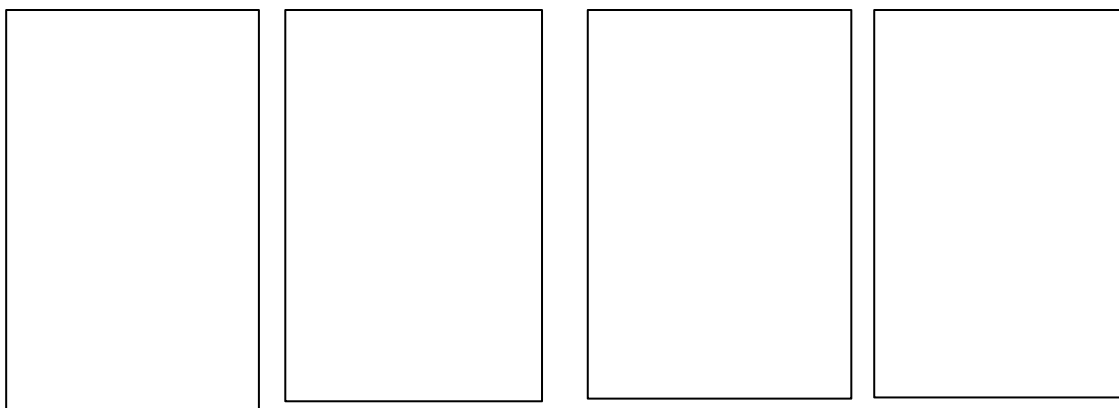
⁵⁴⁵ John Neylon, "Barbara Hanrahan, Prints from her London Studio, Kensington Gallery," *The Adelaide Review* 1992.

⁵⁴⁶ Stewart, *Barbara Hanrahan, A Biography*, 72

in London, and this experience led to a realisation that she could combine prettiness and torment in her images, with sexual energy as a conduit between her inner mysticism and outer observations of her immediate environment.⁵⁴⁷

In the 1960s, Hanrahan embraced the energy of Pop art and music, calling one of her prints *My Boy Lollipop*, from a song originating in the USA, but relaunched in 1964 in the UK by Jamaican singer Millie Small. Even though the contraceptive pill was available in the USA in 1965, and in the UK in 1961, and condoms were in use, there was still a high chance of pregnancy in the sexually liberated 1960s in London. The etching *My Boy Lollipop* shows a woman, in a flattened one-dimensional composition with a black face and medusa-like hair. There is a baby holding flowers in the mother's womb, and breasts tattooed with 'luv-hearts'. The print is one of detached desperation, not at all like the light-hearted lyrics of the song: "My boy Lollipop, You make my heart go giddyup, You set the world on fire, You are my one desire, Whoa my Lollipop". The psychological darkness of the *Lollipop* print is contrasted with the brash and beautiful *All American Boy* linocut print that eulogises the young American man about London-town, all boyish with a big smile, and casually debonair, like President John F. Kennedy.

⁵⁴⁷ Hanrahan, *Michael and Me and the Sun*, 132-134



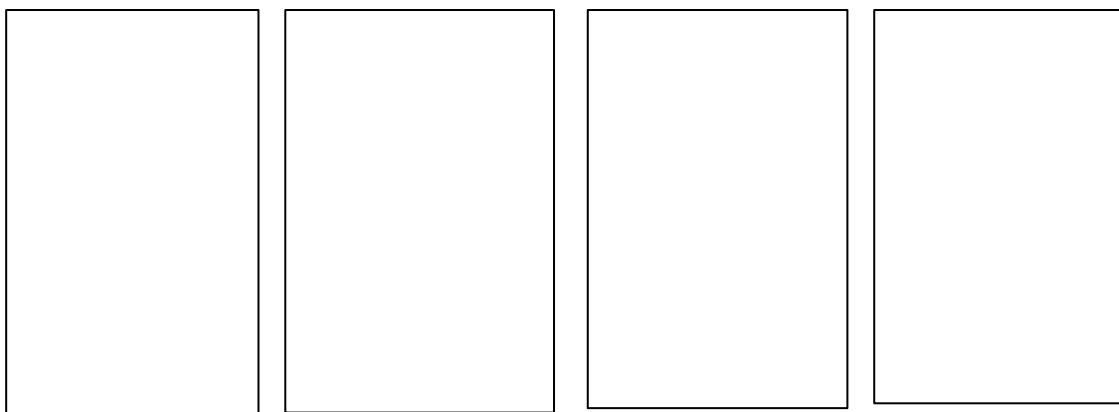
Illus 88. Barbara Hanrahan, *Cat-woman*, 1977, screenprint, 26/26, 11 x 7 cm.

Illus 89. Barbara Hanrahan, *Bow-wow*, 1977, screenprint, A/P, 11 x 7 cm.

Illus 90. Barbara Hanrahan, *Mermaid*, 1977, screenprint, 5/22, 11 x 7 cm.

Illus 91. Barbara Hanrahan, *Moth*, 1977, screenprint, 7/22, 11 x 7 cm.

Images not reproduced owing to copyright restrictions.



Illus 92. Barbara Hanrahan, *Cat-lady*, 1977, wood-engraving, 13 x 7.8 cm.

Illus 93. Barbara Hanrahan, *Bow-wow*, 1977, screenprint image 11 x 7 cm, screenprinted text passage below, A/P, 3 x 7.5 cm.

Illus 94. Barbara Hanrahan, *Mermaid*, 1977, screenprint, A/P, 11 x 7 cm.

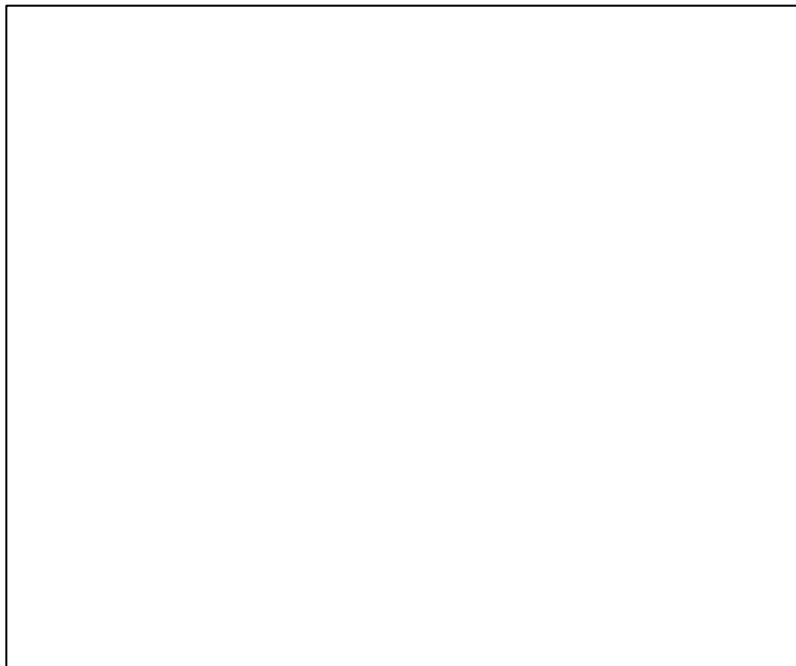
Illus 95. Barbara Hanrahan, *Moth*, 1977, screenprint, 18/22, 11 x 7 cm.

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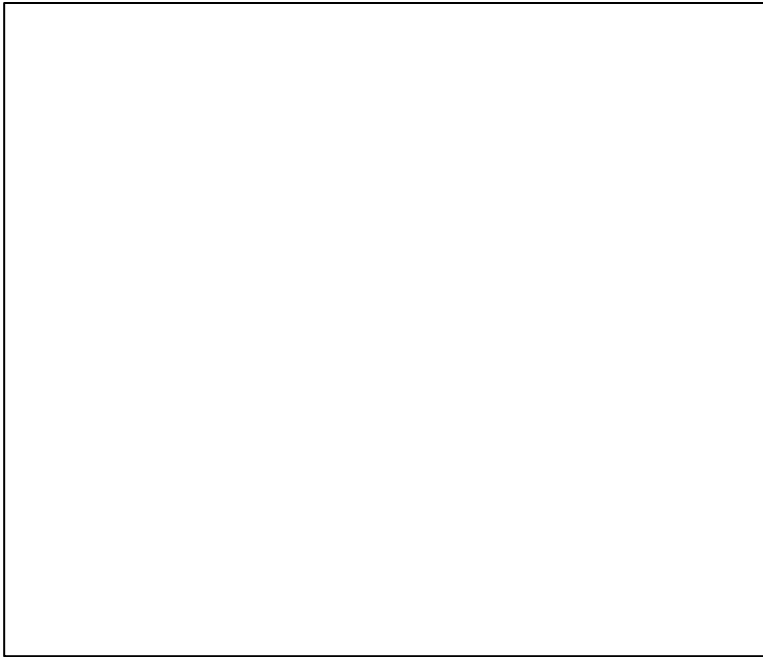
Many printmakers in Australia in the 1970s made political prints about the increasing problems for workers as American imperialism replaced the more familiar “British hegemony over the capitalist world economy”.⁵⁴⁸ While Ann Newmarch and Mandy Martin were creating large political screenprints condemning companies from the USA

⁵⁴⁸ John Bellamy Foster, “The New Age of Imperialism,” *Monthly Review*, an independent socialist magazine, accessed on May 14, 2016. <http://monthlyreview.org/2003/07/01/the-new-age-of-imperialism/>.

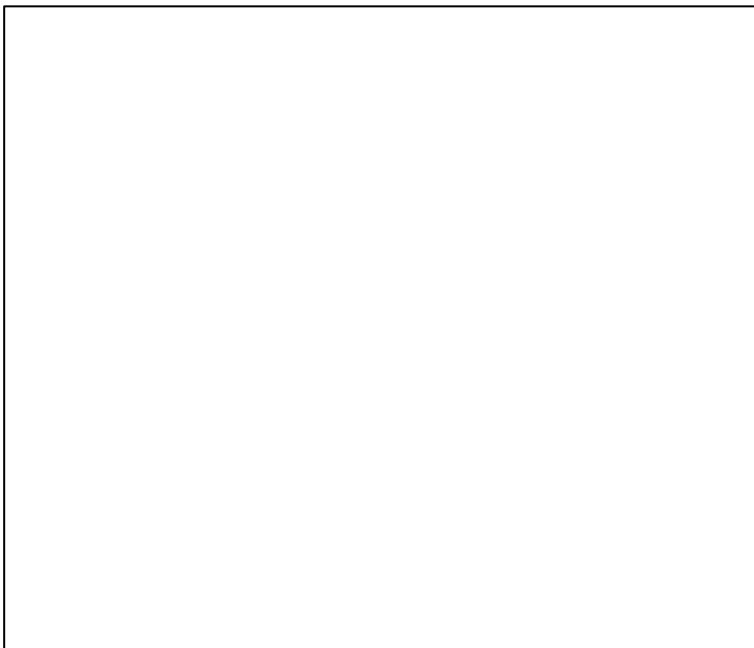
for exploiting Australian workers, Hanrahan took an almost perverse delight in making tiny decorative screenprints, in relatively small editions. The intricate detailed prints were like large postage stamps, at only 11 x 7 cm, they were smaller than a postcard. Yet another testament to Hanrahan's printmaking skills across the range of printmaking techniques, the tiny screenprints had titles in the lower border, and some had text rhymes screenprinted separately beneath the image. When looking at multiple examples from the editions of prints, there is a lot of variation in the use of different coloured printing inks and the use of both cream and white printing papers. Perhaps the small pieces of paper were off-cuts from large print editions, which might explain the different papers in an edition, but the variations of coloured inks in the print editions demonstrates an exploration and experimentation which is evident in many of Hanrahan's prints. Often, she reworked or re-printed plates many years after the original prints were created, and the *Cat-lady* wood-engraving again demonstrates that Hanrahan re-works her images in different printmaking techniques, with small alterations in composition.



Illus 96. Barbara Hanrahan, *The Orange Tree*, 1983, wood-engraving 9/30, 6.2 x 7.7 cm. Image not reproduced owing to copyright restrictions.



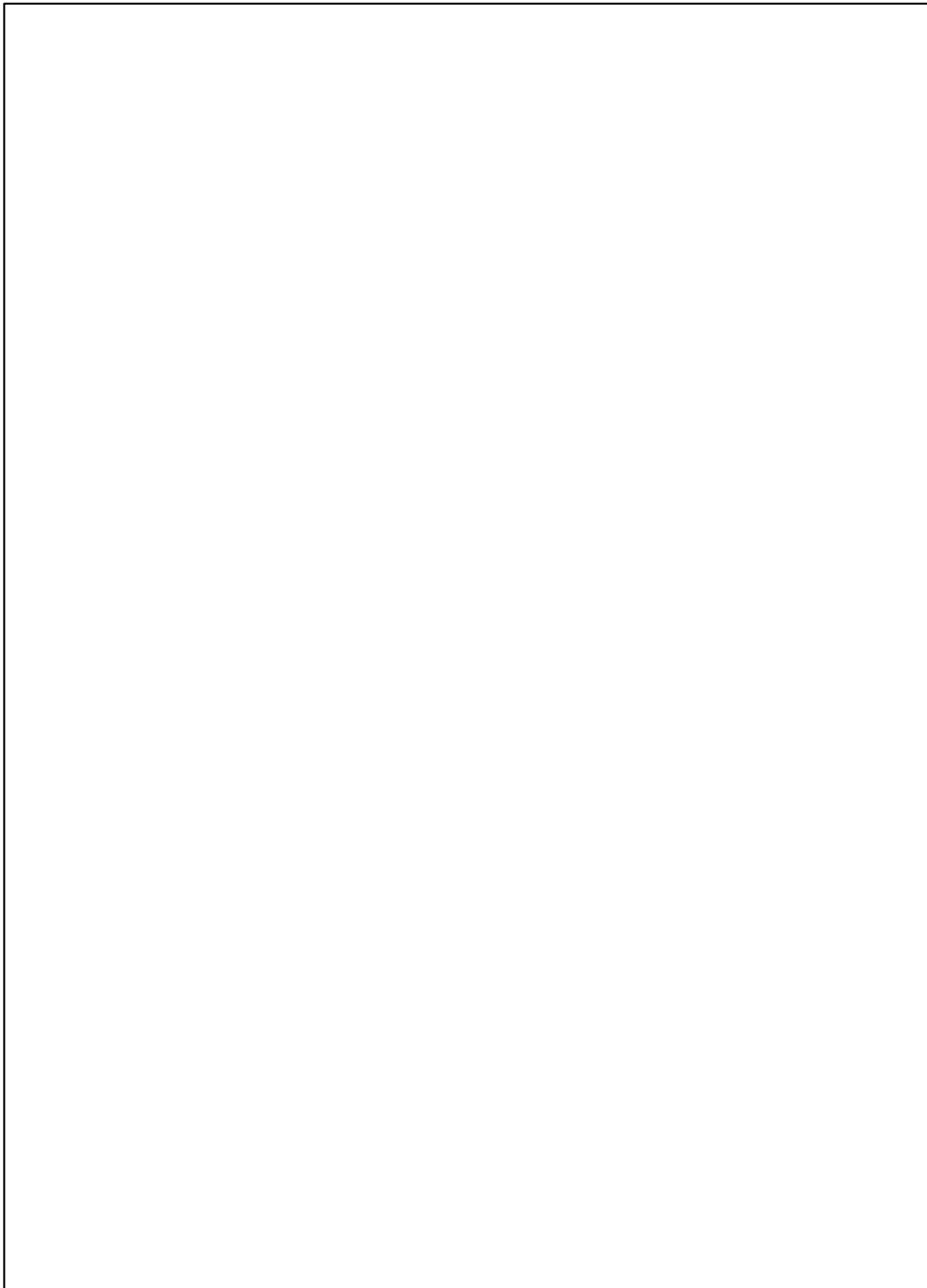
Illus 97. Barbara Hanrahan, *The Orange Tree*, 1983, wood-engraving 37/80, 6.2 x 7.7 cm. Image not reproduced owing to copyright restrictions.



Illus 98. Barbara Hanrahan, *The Orange Tree*, 1983, wood-engraving 41/80, 6.2 x 7.7 cm. Image not reproduced owing to copyright restrictions.

Like many printmakers, Hanrahan often did not print the full editions but sometimes she printed more than one edition from the block. Her *The Orange Tree* wood-engraving was printed in an edition of thirty on warm white paper in 1983. Then

again in 1983 an edition of eighty was undertaken, with edition number 37 being printed on white Japanese paper, and number 41 printed on cream paper. Usually some form of indication is used on the print when signing it if the print is not a first edition print. Hanrahan made no reference on either the edition of thirty or eighty that it was not a first edition print. Also, most printmakers print the whole edition on the same paper even if they print the edition over a period of time.



Illus 99. Barbara Hanrahan, *The Island*, 1990, etching printed in green ink, 36.2 x 26.2 cm.
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Hanrahan prided herself on her quest for personal transformation, which was not possible if a woman concentrated “on the secondary outer problems - practical, economic, political problems”.⁵⁴⁹ She was committed to living a creative life, in being slightly outside mainstream society, an outsider, looking in at the edges. She was particularly interested in artists and writers who lived unconventional lives, such as William Blake, Paul Gauguin, Vincent van Gogh and Aubrey Beardsley.⁵⁵⁰ Hanrahan actively researched the lives of her favourite writers, such as D.H. Lawrence, Virginia Woolf, William Faulkner, Katherine Mansfield, Sylvia Plath and Fay Weldon. When travelling in England or the United States, Hanrahan and Steele would undertake literary pilgrimages and visit graveyards where writers and artists were buried, and, if possible, houses and townships where they had lived and worked. Steele and Hanrahan lived an intensely creative and productive, but somewhat isolated existence. Steele financially supported the relationship; he created an environment free from the everyday diversions and interruptions so that Hanrahan could fully concentrate on her writing or printmaking.

The heartfelt devotion between Steele and Hanrahan was a very moving aspect of their relationship. They were life partners. Towards the end of Hanrahan's life,

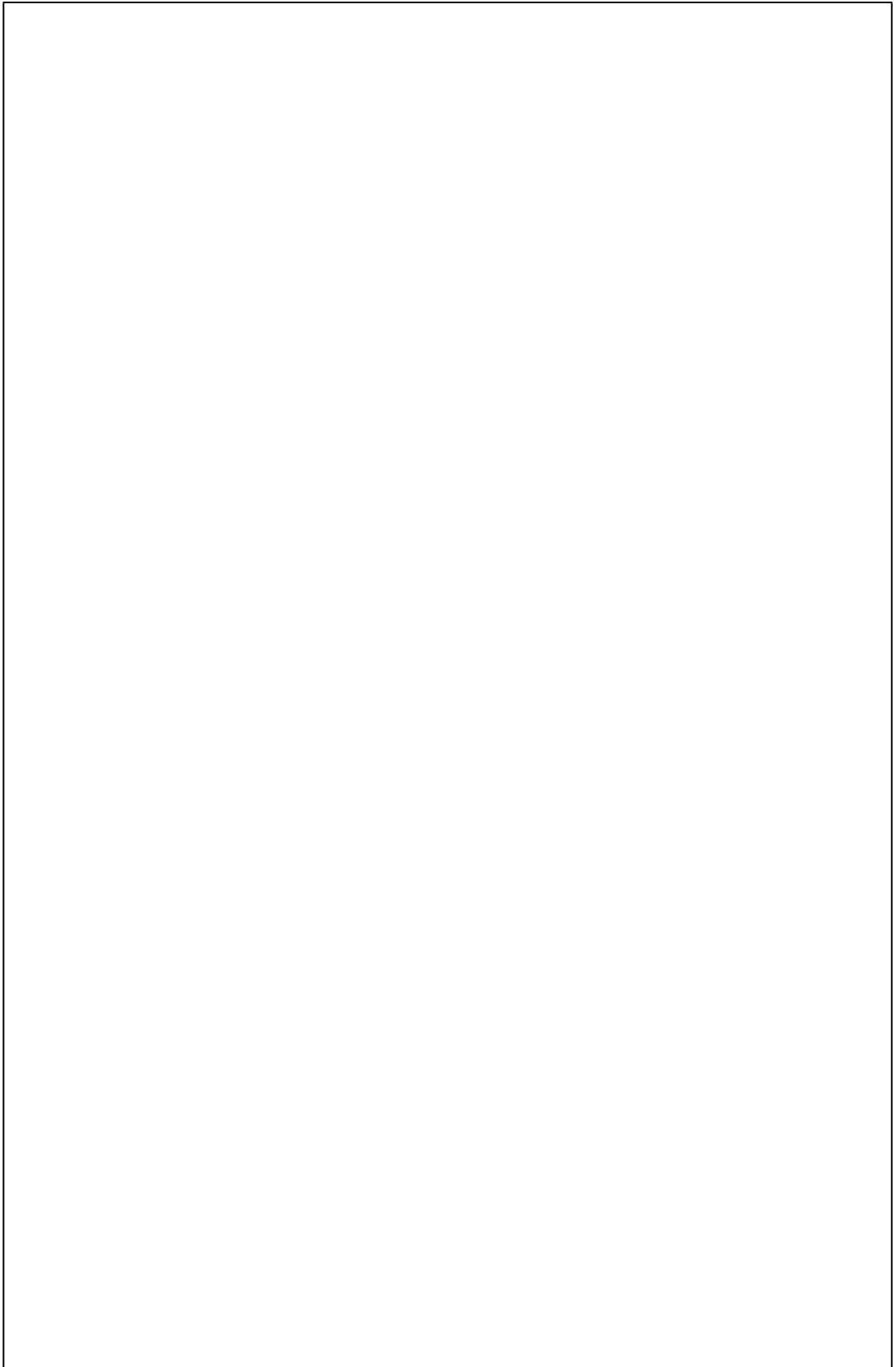
Jo would wait for her to complete a zinc plate, as she lay in bed, before taking it outside to etch each of the plates in nitric acid baths on their balcony ... So sometimes Jo would be up till two or three in the morning completing the messy processes of etching for her, at the nearest studio ... The idea of working together had always been a key feature of their relationship, and had produced an unusual spiritual closeness and happiness.⁵⁵¹

The Island, an etching made the year before Hanrahan died, returns to earlier forms of Hanrahan iconography, but has a more peaceful and tranquil quality of line and composition. Even though the angel figure has tears on her face, her expression is that of radiant happiness. It is very delicate and serene in comparison to a more gritty etching produced the year before, *Angel in a Garden*, where a similar but sadder figure appears lost in a darkening field of sunflowers. Steele and Hanrahan felt that their profound connection in life would continue after one or other of them died. Steele is definite about his awareness of Hanrahan's continued presence in his life.

⁵⁴⁹ Barbara Holbourn, "The Barbara Hanrahan Memorial Exhibition," State Library of South Australia (Adelaide: Libraries Board of South Australia, 1994), 10

⁵⁵⁰ Carroll, *Barbara Hanrahan, Printmaker*, 16

⁵⁵¹ Stewart, *Barbara Hanrahan, A Biography*, 262-263



Illus 100. Barbara Hanrahan, *Angel in the Garden*, 1989, etching, 32.6 x 21.2 cm. **Image not reproduced owing to copyright restrictions.**

It has been difficult for Steele to manage the publications about Hanrahan's life after her death. While Hanrahan was alive, he and Hanrahan had succeeded in getting upsetting passages removed from Carroll's book on Hanrahan's prints, which was published in 1986. According to Stewart in her Hanrahan biography, Hanrahan was offended by passages in Carroll's book pertaining to references to Hanrahan's abortion in 1965, and felt that Carroll had wrongly interpreted some of her prints, including *Waiting Room* and *My Boy Lollipop*. Modifications were eventually made and the book progressed to publication.⁵⁵²

According to Steele, Hanrahan's diaries, which were edited by Elaine Lindsay, were originally planned as a two-volume publication, but QUP insisted they could only print one book, so it was condensed, which made it very incoherent.⁵⁵³ The diaries exposed Hanrahan as having "a distressing psychopathology: manic, bi-polar depression, mean-spirited narcissism, and astonishing naivety ... Ultimately, she is revealed as a disturbed creature, terrified and resentful of criticism, judgmental and unforgiving, and with a strange all-things-bright-and-beautiful religiosity."⁵⁵⁴ The publication of Hanrahan's collection of diaries, albeit reduced to a single book, was for many supporters of Hanrahan's work a grave and unfortunate footnote to Hanrahan's impressive body of work. Hanrahan, though, wanted the diaries published. Her prints and written works demonstrated a faculty for edgy and uncomfortable realism and her works often revealed the shadow side of humanity. It was after Salman Rushdie (visiting Adelaide for Writer's Week in 1984) wrote that Adelaide was an ideal setting for a Stephen King novel or horror film, having heard about the "city's history of serial murders, mysterious disappearances and various other weird or gruesome crimes", that Hanrahan countered this with a defence that "the weird and gruesome should be neither recoiled from nor denied, but rather accepted and absorbed as part of this or any city's uniqueness and as an essential part ... of an artist's ... experience and vision."⁵⁵⁵

Hanrahan also said about Adelaide "When all the animals got killed at the zoo what a strange and typically Adelaide thing that it was all the baby ones. When you read about crimes they are always very bizarre. You expect it to happen in London but Adelaide is like a big country town... its smallness gives it this sinister aspect."

⁵⁵² Stewart, *Barbara Hanrahan, A Biography*, 219

⁵⁵³ Jo Steele, telephone interview with author, Adelaide, SA, March 21, 2013.

⁵⁵⁴ Peter Ward, "Dear diary... why?," *The Weekend Australian*, April 18-19 1998.

⁵⁵⁵ Kerry Goldworthy, "In sunshine or in shadow," *The Adelaide Review*, 2003.

Hanrahan identified closely with her city of birth but she felt she needed to escape from Adelaide to London every few years to bring it into perspective.⁵⁵⁶ In her prints, Hanrahan defined a particular narrative about Adelaide. Her prurient and sickly-sweet images are juxtaposed with Hanrahan's courageous and unselfconscious journey towards a transformative state such as that described by the Jungian process of individuation. Perhaps Hanrahan's diaries revealed just a little too much of this journey for her audience.

Steele also believed that Annette Stewart's biography of Hanrahan should be destroyed. Stewart had worked on the manuscript for seventeen years, but even after seventy-eight pages of suggested corrections from Steele, Wakefield Press published the book which is, according to Steele, more a testament to Stewart's psychological and religious viewpoint, than a balanced biography of Hanrahan and her creative works.⁵⁵⁷ For the reader less familiar with Hanrahan's oeuvre, the book serves as

a highly detailed and meticulously researched work. It draws on Hanrahan's novels, her published and unpublished diaries, as well as Hanrahan's letters, and interviews with those close to her. For anyone wanting detailed information on the life and working processes of Hanrahan's writing, this book contains a wealth of information. It is at times lacking in clarity, and difficult to read with quotes from Hanrahan's fiction and diaries, interwoven into densely researched text passages.⁵⁵⁸

Hanrahan left behind a vast resource of sketchbooks, diaries, prints, paintings and novels. Hanrahan chronicled her life in all its amazing and splendid creativity and emotional commentary on her everyday experiences. Because Hanrahan worked between Adelaide and London, she was not a tangible presence in the Adelaide art community. As a remarkable powerhouse of printmaking in South Australia, she was in some ways taken for granted; there was an assumption that her prints and her novels would continue for decades. Hanrahan's illness and death were a very private affair. Meditation sessions using Ainslie Meares' methods in Melbourne gave Hanrahan a beneficial calmness and she managed to continue making prints during this time using the facilities of the Victorian Print Workshop (APW).⁵⁵⁹

⁵⁵⁶ John Stevens, "An author who finds little joy in her task of writing," *The Age*, accessed on April 29, 2016. <https://www.newspapers.com/newspage/122219648/>.

⁵⁵⁷ Jo Steele, telephone interview with author, Adelaide, SA, March 21, 2013.

⁵⁵⁸ Dianne Longley, "Barbara Hanrahan, A Biography by Annette Stewart," *Imprint* 46, no. 1 (2011), 4

⁵⁵⁹ Stewart, *Barbara Hanrahan, A Biography*, 237-238

As Hanrahan's condition worsened, "her diary personality becomes more serene and attractive, and the devotion of her mother and Jo Steele... become something to be revered".⁵⁶⁰ She was fifty-two years old when she died. Hanrahan was buried at the West Terrace cemetery next to her grandmother Nan, with a big pepper tree nearby in a grave covered, on the day of her funeral, with brilliantly coloured cut flowers.⁵⁶¹ It is paradoxical that Hanrahan who spent "so much of her life in a state of anxiety or rage" approached her "impending death with such fortitude and grace".⁵⁶²

⁵⁶⁰ Gerard Windsor, "A chronicle that lays bare the low life of two artistic worlds," *Sydney Morning Herald*, June 16, 1998.

⁵⁶¹ Liz Williams and Jonathon Woore, conversation about Barbara Hanrahan attended by the author, Hyde Park, SA, March 7, 2013.

⁵⁶² Kerry Goldsworthy, "Barbara Hanrahan by Annette Stewart," Flinders University, accessed on March 15, 2013. <http://fhrc.flinders.edu.au/transnational/home.html>.

Chapter 14

Case Study - Ann Newmarch

Ann Newmarch is a South Australian artist who was an inspirational and dedicated lecturer at the SASA, the first artist in residence at the Prospect Council (1982), a politicised artist who created hundreds of screenprints in the 1970s and 1980s and who was awarded the Order of Australia (OAM) in 1989 for her contribution to art and the community. She continues to exhibit a diverse range of artworks produced in her large, shared studio space in Prospect, South Australia. As well as lecturing at the SASA, Newmarch exhibits at commercial and government-funded art spaces and her community and political artworks resonate with a broad and diverse public. She was an active member of political and community groups and organisations which were concerned with social change and the well-being of others. Her art is an explicit expression of her feminist and political beliefs combined with her direct experiences of motherhood and community life. She has been the most prolific of the South Australian artists “eschewing the ‘fine’ print tradition” and she made political prints over a longer period than any of her colleagues.⁵⁶³

Newmarch’s life and work have been extensively documented. Her early exhibitions were reviewed; she was selected for the *Project 18 - some recent art in Adelaide* exhibition at the AGNSW in 1977, curated by Bernice Murphy, and there were numerous articles in *Lip* magazine (1976-84), which documented her work. In 1997, Newmarch was the first living female artist to be honoured with a retrospective exhibition at the AGSA, *Ann Newmarch, the personal is political*.⁵⁶⁴ Ron Radford, Director of the AGSA at the time, commended the diverse and comprehensive body of work created by Newmarch, informed by her “fierce commitment to her beliefs and the intensity with which these heartfelt beliefs are expressed in her art.”⁵⁶⁵ This exhibition was curated by Julie Robinson, with catalogue essays by Robinson, David Hansen, Kathie Muir and Peter Ward. Robinson writes in detail about Newmarch’s work and influences, Hansen’s is a somewhat didactic essay in which he writes more generally about the artist’s oeuvre and how the exhibition exists in the spaces between the works. Kathy Muir documents Newmarch’s move to Prospect with her then partner, Professor Brian Medlin, into an old glove factory which comprised living

⁵⁶³ Carroll, *Graven Images*, 56

⁵⁶⁴ The title of the exhibition was a feminist refrain dating from the late 1960s early 1970s, which underpinned discussion at many meetings.

⁵⁶⁵ Julie Robinson, *Ann Newmarch, the personal is political* (Adelaide, SA: Art Gallery of SA, 1997), 5

accommodation above a studio space used to host community workshops. Muir's essay chronicles Newmarch's contribution to community cultural development over many decades.⁵⁶⁶

Peter Ward's essay, *Ann Newmarch: the political context*, provides a brief but informative synopsis of the political situation from a federal and state perspective, describing the political environment to which Newmarch was exposed to during her studies and in the following decades. Key dates noted by Ward include, at the state level, the fall of the conservative Playford Liberal Country League Government in 1965 when Newmarch was in her second year of study at Western Teachers College (WTC) and the SASA, and Don Dunstan becoming Labor Premier of SA in 1967. Federally, in 1965, what Ward describes as "the equally paternalistic and conservative Liberal-Country Party Government of Sir Robert Menzies"⁵⁶⁷ was in its final (sixteenth) year. In 1964, Menzies had reintroduced compulsory military service and in 1965 he announced a major escalation of Australia's involvement in the Vietnam War. Ward writes that Newmarch began to make her art in the context of Vietnam Moratorium marches, the radical Worker-Student Alliance, the Women's Movement and a "marked confrontational mood among students at Flinders University".⁵⁶⁸

Newmarch's difficult home life as a teenager prepared her for a feisty and politicised career in the arts. Her political awareness and professional confidence were germinated by a family environment that, although benevolent in essence, was counter-productive for an intelligent and dynamic young girl. Born in 1945, Newmarch was the third of four children of Methodist parents, Edward and Mary Newmarch. They lived at Somerton Park and Newmarch went to Glenelg Primary School and then Brighton High School. Her father was an accountant with a country magazine. She was forced by her conservative parents to leave high school when she was fifteen because Newmarch's mother wanted Ann to emulate her life choices; she was to use makeup to make herself pretty, attract and marry an accountant and have four children.⁵⁶⁹ Newmarch worked for two years in a chemist's uniform with cosmetic badges before deciding that she wanted to be a visual artist, that she would

⁵⁶⁶ Robinson, *Ann Newmarch*, 33

⁵⁶⁷ Robinson, *Ann Newmarch*, 37

⁵⁶⁸ Robinson, *Ann Newmarch*, 37-38

⁵⁶⁹ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008. Newmarch's father was much softer than her mother, and Ann had an abiding love for him, but he died when she was eighteen.

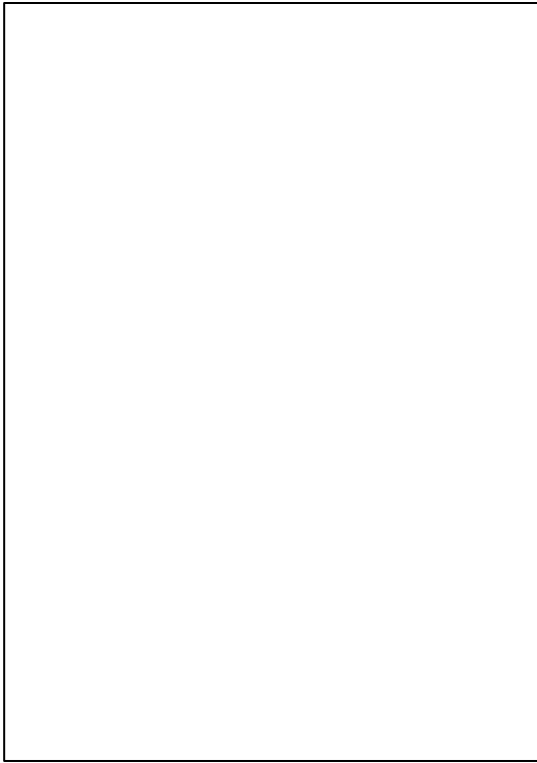
determine her own future, and that she would never marry.⁵⁷⁰ She insisted on being allowed to return to school so that she could matriculate and then enrol at the SASA. Living in an uncomfortable situation with her parents, she returned to Brighton High School at almost eighteen.⁵⁷¹ This was the action of a tenacious and self-directed young adult; it was a difficult situation to return to high school as an older student, out of step with one's school cohort.

On enrolling at the SASA in 1964, Newmarch was not allowed to study as a full-time art student; she had to study to be an art teacher as her parents believed that art school had corrupted her older sister Barbara (Leslie).⁵⁷² Newmarch began a Diploma in Teaching (Art), studying two-and-a-half days at WTC, and two days at the SASA in Stanley Street, North Adelaide. She had embarked upon her journey to become an artist, but she would be bonded to the WTC to teach at high schools for the equivalent number of years that she studied. During her third year of study, Newmarch produced some etchings using traditional intaglio processes. These prints demonstrate a strong graphic quality, reminiscent of David Hockney's use of line and limited tone, but Newmarch's works are less orderly, and have seemingly careless areas of tone created by grainy aquatints and open biting.

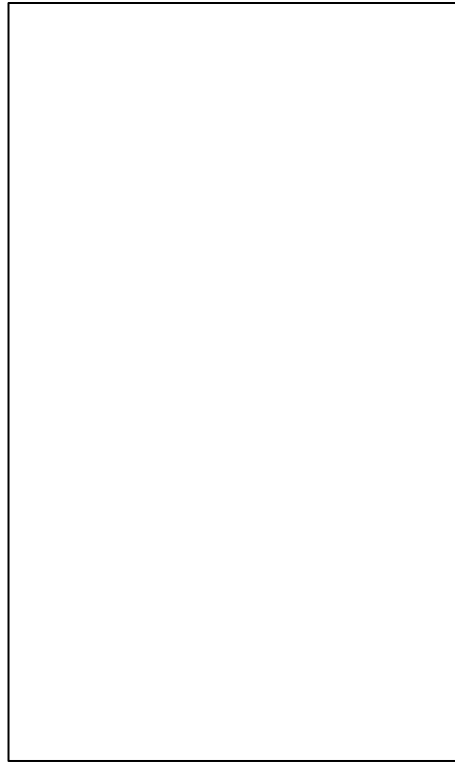
⁵⁷⁰ Ann Newmarch, "Feminism and Art Practice: Six Statements, Ann Newmarch," *Lip*, 1981, 3

⁵⁷¹ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008.

⁵⁷² Robinson, *Ann Newmarch*, 6



Illus 101. Ann Newmarch, *Family portrait*, 1966, etching, aquatint, open bite, 24.7 x 17.5 cm. Image not reproduced owing to copyright restrictions.



Illus 102. Ann Newmarch, *Woman in interior*, 1966, etching, aquatint, open bite. 25.4 x 14.6 cm. Image not reproduced owing to copyright restrictions.

At the end of her three-year diploma course, Newmarch felt she was not ready to go out teaching⁵⁷³ and applied for one of the four post-diploma positions offered at the SASA that allowed the student an additional year of study. During this fourth year, in 1967, Newmarch studied design and painting and she also attended Flinders University (FU) where she studied first-year philosophy and psychology with the professor of philosophy, Brian Medlin.

In 1968, Newmarch began her teaching career at two very different high schools in Adelaide. The first school was Mitcham Girls High, situated in the electorate of Boothby (blue-ribbon Liberal since 1948) which was an excellent school with enthusiastic students. The other school was Croydon Girls High, in safe Labor territory, where the girls were not interested in school; they would hang their panties out the window to attract the boys, and have séances in the toilets. Finding it hard to inspire the Croydon High girls, Newmarch decided to put in an application for a lecturing position, which was advertised at the SASA. She ‘won’ the position

⁵⁷³ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008. In her interview, Newmarch reflects that it was possibly the death of her father that made her feel immature and not ready for teaching.

and joined a very small group of female lecturers at the SASA. Newmarch felt that she had gained the position on merit, but she also knew that the SASA was trying to get a better ratio of female lecturers. The male lecturers, Ian Chandler and Vytas Kapocinus, who also applied for the position contested her appointment.⁵⁷⁴ When she joined the staff, the only other female lecturers were Helen Macintosh, Dean of Women, who taught design, Meg Douglas, who taught craft, and Regina Jaugietis, who taught ceramics/sculpture.

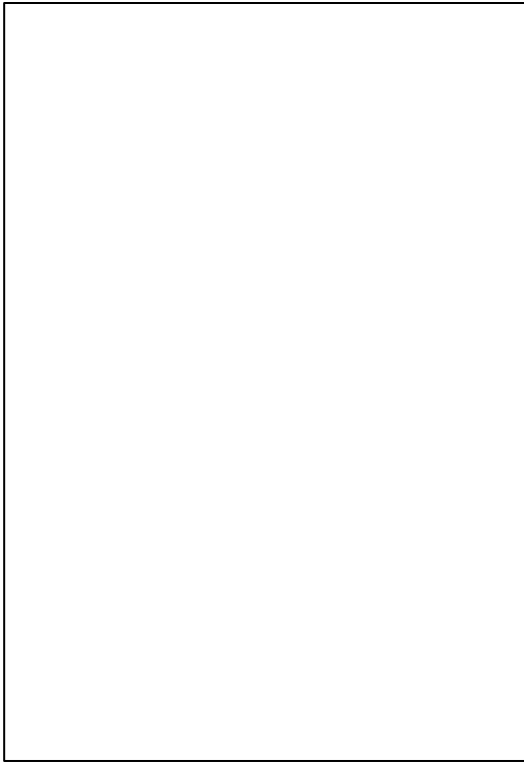
Newmarch taught graphic arts with Geoff Wilson and her teaching included perspective, drawing, life drawing and design classes. In 1972, Clifford Frith was employed by SASA as head of first-year studies and Newmarch became part of the first-year studies team comprising Frith, Virginia Jay, Barrie Goddard, and a changing fifth lecturer, who sometimes was a visiting lecturer (Robin Wallace-Crabbe in 1972). Newmarch described Frith as her mentor, and this inventive and highly-charged group of lecturers ran an inspiring introductory year of study for students.⁵⁷⁵ Frith, Newmarch and Robert Boynes (who lectured at SASA in 1972), exhibited that year together at Llewellyn Gallery in a show titled *Three South Australian Artists*.⁵⁷⁶ Frith exhibited light structures, Boynes mixed media canvas paintings, and Newmarch her *Window* series of works that combined drawings of nudes seen through or adjacent to window grid/s, making the viewer of the works complicit in a voyeuristic interaction. In the *Window* series, Newmarch used an air-brush to apply paint, as did Boynes on his canvases, and they “assisted each other in experimenting with the air-brush technique to depict the body.”⁵⁷⁷

⁵⁷⁴ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008.

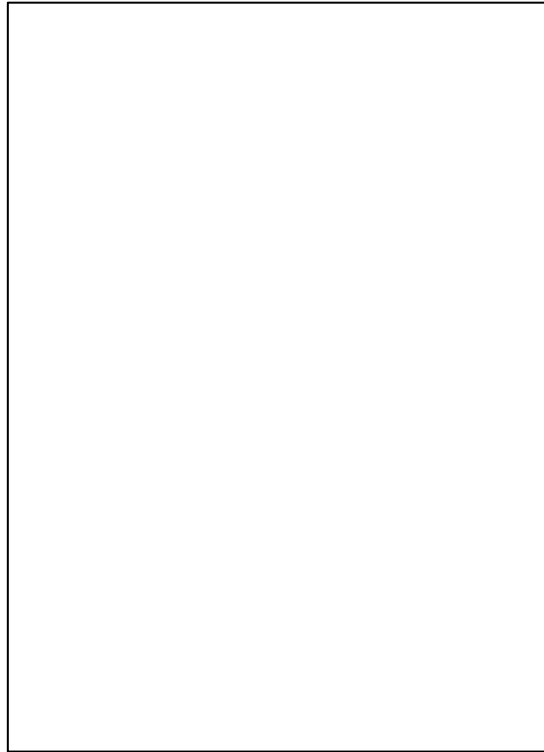
⁵⁷⁵ Olga Sankey, email correspondence with the author, May 23, 2016.

⁵⁷⁶ Richard Llewellyn, "Opening Invitation, Three South Australian Artists," (North Adelaide: Llewellyn Gallery, 1972). Ann Newmarch AGSA archive box.

⁵⁷⁷ Robinson, *Ann Newmarch*, 8



Illus 103. Ann Newmarch, *Window series III*, 1972, pencil, synthetic polymer paint on paper, 66.2 x 47 cm. Image not reproduced owing to copyright restrictions.



Illus 104. Ann Newmarch, *Inside the room*, 1972, limited edition Giclée print (reproduction) of original work, paper 29.7 x 42 cm. Image not reproduced owing to copyright restrictions.

Newmarch's painted nudes, which initially portrayed private acts of human sexuality (undertaken in interior spaces), became more politically charged when she added photocopies of political issues collaged around the human figure and behind the window grid. Newmarch also exhibited at commercial galleries from 1969, the year she became a lecturer at the SASA. During the early 1970s, she continued to have solo shows at commercial galleries in Adelaide (Robert Bolton Gallery 1969, Skillion Gallery 1970, Llewellyn Galleries 1971) Brisbane (Gallery 1 Eleven 1971) and Sydney (Bonython Art Gallery 1972 and 1974) but Newmarch gradually rejected the commercial gallery system because of her "dissatisfaction with the commercialization of art and the male-dominated commercial gallery system."⁵⁷⁸ One art critic refused to review her first solo exhibition in 1969 because she was a woman under thirty. He explained to Newmarch that she had not proved that she would still be working after "falling in love or having babies" and therefore she was not a good investment.⁵⁷⁹

⁵⁷⁸ Robinson, *Ann Newmarch*, 9

⁵⁷⁹ Newmarch, "Feminism and Art Practice", 3

Even when she chose to exhibit in mainly group shows with a feminist or political theme, Newmarch experienced critical disdain. Bernard Boles, reviewer of the exhibition *A Room of One's Own: Three Women Artists* at Ewing Gallery, University of Melbourne in 1974, co-curated by Kiffy Rubbo, Lynne Cooke and Janine Burke, gave the artists Lesley Dumbrell, Julie Irving and Ann Newmarch a patronising serve of contempt for their “creative impulses”. In his review titled “About the present wave of penis envy”, he presents the case that there is a creditable representation in Australia of women as trustees at museums, directors of commercial galleries and as exhibiting artists and as such the feminist ideologies in the Ewing Gallery exhibition are a “needless protest”. Boles dismisses the works of Dumbrell as production-line works, and compares Newmarch’s nudes with photocopy collages of “the evils of modern man as focused on by the media” with “ladies of the night one sees in Amsterdam, where ... they aim to entice a few handy guilders from the lonesome passerby.”⁵⁸⁰ Jude Adams describes the same paintings of nudes in an article “Looking from with/in: feminist art projects of the 70s” as having “adeptly combined political comment and alternative representations of the female body”.⁵⁸¹ Adams writes that it was an important task for feminist art historians to rescue little known women artists from oblivion and restore them to the art historical record, and that this strategy informed many projects of feminist artists in the seventies.

The 1970s were a turbulent time in Australia, with sweeping social, political and cultural changes after Gough Whitlam’s election in 1972 as the first Labor prime minister in twenty-three years. Whitlam’s reforms changed the nature and perception of Australia’s identity, both nationally and internationally. Amongst numerous legislative reforms, Whitlam is best remembered for abolishing conscription and extricating Australia from the Vietnam War, introducing funding for free university education, his recognition of China (before US President Richard Nixon), the introduction of Medibank for universal healthcare, ensuring that the supporting mothers’ benefit was available to all women (previously only widows were entitled to the pension), funding of regional councils for community development

⁵⁸⁰ Bernard Boles, “About the present wave of penis envy,” *Nation Review*, 1974.

⁵⁸¹ Jude Adams, “Looking from with/in: feminist art projects of the 70s” University of Western Australia, accessed on March 17, 2016. <http://www.outskirts.arts.uwa.edu.au/volumes/volume-29/adams-jude-looking-with-in>.

projects, introducing the Racial Discrimination Act and drafting land rights legislation for indigenous people.⁵⁸²

The federal initiatives brought about by a change of government in many ways mirrored social, political and cultural changes introduced by South Australian Labor premier, Don Dunstan, in the late 1960s. Like most progressive initiatives, they are not introduced quickly enough for those advocating change. It was in the midst of state, national and international political debate that Newmarch became increasingly politicised, and she became a key figure in the emergence of political printmaking in South Australia. Her partner from 1969 until the mid-1970s was Brian Medlin, who “was appointed as Foundation Professor of Philosophy at Flinders in 1966, and during his tenure became a public figure as a champion of left-wing politics and a leader of the anti-Vietnam movement.”⁵⁸³

Medlin was born in Orroroo in the mid-north of South Australia in 1927. His education (not unlike that of Charles Bannon) was acquired from the State Library of South Australia and his love of the Australian bush. Medlin was a kangaroo shooter, stockyard builder, horse-breaker and drover, a clerk for Ansett Airways, and a teacher at Adelaide Technical College, before enrolling at Adelaide University to study English, Latin and Philosophy. He won a Research Fellowship to Oxford University, and in 1967 was appointed Foundation Professor of Philosophy at Flinders University. Medlin was a charismatic lecturer, demanding hard work and rigorous argument from his students. He was committed to democracy in all areas of society and, as a staunch anti-war campaigner, he was arrested and gaoled twice. In March 1971, he was gaoled for twenty-one days for refusing to pay a \$40 fine on a charge of resisting arrest during a Vietnam Moratorium march in September 1970. After eight days, he was released - an anonymous person had paid the fine. In June, he was again gaoled for failing to obey a police instruction, but was released after three days. On both occasions, Medlin’s hair and moustache were shaved off.⁵⁸⁴ Medlin was also criticised in the tabloid newspaper *Truth* for being the father of Newmarch’s son, Jake Newmarch, with a sensational headline “Professor and the Girl Student!”. Newmarch was twenty-six years old when their son was born in 1971; she had been a

⁵⁸² Damien Murphy, “Gough Whitlam left a long list of achievements,” *The Sydney Morning Herald*, accessed on April 11, 2016. <http://www.smh.com.au/federal-politics/political-news/gough-whitlam-left-a-long-list-of-achievements-20141021-119cpu.html>.

⁵⁸³ “Medlin and Murdoch: a meeting of minds on paper,” Flinders University, accessed on April 11, 2016. <http://blogs.flinders.edu.au/flinders-news/tag/brian-medlin-memorial-lecture/>.

⁵⁸⁴ Jack Darmody, “Professor and the Girl Student!,” *Truth*, 1971. Long hair and facial hair were a sign of non-conformity in the 1970s, shaving it off in prison was an act of aggression towards left-wing Medlin.

student of Medlin's in 1967, and a lecturer at SASA from 1969. Newmarch and Medlin presented the conservative Adelaide establishment with a challenging worldview.

Medlin introduced new courses into the philosophy faculty, including the first women's studies course in Australia in 1973.⁵⁸⁵ Medlin wrote and taught the highly innovative topic Politics and Art,⁵⁸⁶ which commenced in 1974 but was first listed in the 1975 FU calendar.⁵⁸⁷ The Politics and Art topic description states that

discussion will consist largely of an examination of the views on Art and Literature of Mao Tse-Tung. It will be contended that these views are essentially correct, though they cannot be applied mechanically to Australian conditions. A rough set of guidelines for the examination of existing art will be generated from these views. More important, the discussion will examine briefly the possibility of a progressive art in local conditions, the conditions necessary for the development of such an art, and the criteria for distinguishing the progressive from the backward.⁵⁸⁸

The topic notes also state that "A form of group assessment will be recommended. It will also be recommended that the teacher should be assessed on his conduct of the study."⁵⁸⁹ The topic also invites participation of people from outside the university, particularly those who are engaged in the study or practice of arts. Politics and Art was a very radical topic at FU. John Schumann, lead singer of folk group Redgum, was a student in Politics and Art in 1975 and maintains that there were high standards of intellectual rigor in the course. Students could present either theoretical and/or practical work for critique and assessment by the class.⁵⁹⁰ Newmarch studied Politics and Art alongside students from SASA, FU students, musicians, poets, writers and broadcasters, completing Women's Studies in 1973 and Politics and Art in 1974.

⁵⁸⁵ Women's Studies is first offered in 1973 but is not listed in the calendar of that year as it started after the calendar was printed. The topic number was 14423 in 1974 and the convenor (lecturer) had not been appointed at the time of publication.

⁵⁸⁶ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008. In the interview Newmarch states that she and Medlin developed the course together, but that Medlin has always been credited with its inception.

⁵⁸⁷ Politics and Art was first offered in 1974, but listed in the calendar as topic number 14210 in 1975 and continued to be offered until 1984 (topic number changed to 14425 in 1976), and then listed but not offered in 1985 until 1988, then it disappears from the calendar. Medlin retired from Flinders University in 1988.

⁵⁸⁸ The Flinders University of South Australia Calendar 1975, accessed on March 1, 2018. <https://dspace.flinders.edu.au/xmlui/handle/2328/35599>

⁵⁸⁹ The Flinders University of South Australia Calendar 1975, accessed on March 1, 2018. <https://dspace.flinders.edu.au/xmlui/handle/2328/35599>

⁵⁹⁰ John Schumann, "Inaugural Brian Medlin Memorial Lecture," Flinders University, accessed April 11, 2016. http://www.schumann.com.au/john/articles/brian_medlin_memorial.pdf

There is no doubt that the Politics and Art course was a catalyst for the founding of the Progressive Art Movement (PAM). The aims of PAM were expressed in a public statement distributed by PAM secretary Christine McCarthy informing the public that the organisation had been formed.⁵⁹¹ It was through PAM that Medlin's passionate struggle against the Vietnam War, his belief in social democracy and the rights of workers, and his campaign against American cultural imperialism was articulated. Medlin spearheaded anti-American feeling in Adelaide when he criticised two exhibitions of American art at the AGSA in 1974. The exhibition from the Museum of Modern Art of minimalist and conceptual art, titled *Some Recent American Art in New York*, was exhibited from June 1-30. The outcry from Medlin and his supporters instigated a public forum at the AGSA attended by about 200 people on Monday June 24, at 8pm. The following day, protestors demonstrated on the steps of the gallery, holding placards with slogans such as 'Resist Cultural Imperialism' and Medlin and Newmarch and others distributed flyers denouncing the exhibition. The other exhibition which drew dissent from the Medlin faction was the display of Jackson Pollock's *Blue Poles* painting, a controversial purchase by James Mollison from the NGA.⁵⁹²

In response to Medlin's criticism of the exhibition, Donald Brook, Chair of Fine Arts at FU (appointed in 1973) and a supporter of 'post-object art', entered into the argument with Medlin which became a "broader debate concerning US cultural imperialism and the nature of art and its role in society."⁵⁹³ The articles relating to the debate were chronicled through the CASSA broadsheets between mid-1974 and early 1975, with input from Ian North, Geoffrey Gibbons and others, and later edited by David Dolan into a booklet published by the CASSA in 1976.⁵⁹⁴ The energy of such a debate contributed to the formation the Experimental Art Foundation (EAF) and fuelled the momentum of the PAM.

Donald Brook was successful in receiving funding from both state and federal governments in late 1974, and in 1975 the EAF began operations in a space at the Jam Factory in St Peters. Foundation members of the EAF included Ian North, Herbert Flugelman and Clifford Frith and its inaugural Director was Noel Sheridan. The EAF was established to give non-commercial artists a venue to exhibit art that

⁵⁹¹ Christine McCarthy, "Public Statement, Progressive Art Movement," AGSA Archive box (Adelaide). nd.

⁵⁹² Robinson, *Ann Newmarch*, 28

⁵⁹³ Robinson, *Ann Newmarch*, 9

⁵⁹⁴ David Dolan, *Cultural Imperialism and the Social Responsibility of the Artist*. (Adelaide: Contemporary Art Society of Australia (SA) Inc, 1976).

was, by nature, ephemeral, time-based, performance or installation art.⁵⁹⁵ Sheridan was a committed and energetic director and put his art practice aside to advance other people's art. Bernice Murphy saw Sheridan as a catalyst: "in an environment committed to relandscaping means and options and changing the sense of the possible in art ... Noel Sheridan is one of the most richly layered, generous and generative forces operating—in one area—of Australian art at present."⁵⁹⁶ Sheridan was director of the EAF from 1975 to 1980, and then Director of the National College of Art & Design in Dublin until 2003, with a four-year interval before he returned to his birthplace as the inaugural Director of PICA (1989-1993).

Founding members of PAM in 1974 included Medlin and Newmarch, Pamela Harris, Mandy Martin and Robert Boynes. PAM operated as an umbrella organisation for sub-groups of writers, poets, broadcasters, filmmakers, musicians and visual artists. Many of the PAM visual artists relinquished conventional art modes and favoured mass-media forms of communication, such as video, photography and screenprinting, rather than painting, which was seen as an elitist and anachronistic activity.⁵⁹⁷ Martin, PAM member and student at SASA (1972-75), defied her painting lecturers and made mostly screenprints, a technique she learned from Boynes, which she in turn passed on to Newmarch. In 1975, Newmarch took six months leave from the SASA to research photographic screenprinting (the process of photographic emulsions was not taught at the SASA at the time).⁵⁹⁸ This allowed for photographs and text from newspapers and magazines to be used more readily in screenprinting. Between 1973 and 1977 Martin, Boynes and Newmarch worked together producing photographic screenprints for PAM and the Workers' Student Alliance, which was a cover organisation for the highly secretive Communist Party of Australia Marxist/Leninist group (CPAML).⁵⁹⁹

Other poster groups were formed around Australia in the 1970s; screenprints were made in unventilated sheds, lounge rooms, and at Sydney University in WWII pre-fab Tin Sheds, where Earthworks Poster Collective (1971-99) was formed by Colin Little

⁵⁹⁵ Donald Brook, "name change: from eaf to aeaf," Australian Experimental Art Foundation, accessed on March 21, 2106. <http://aeaf.org.au/archive/about-archive.html>.

⁵⁹⁶ Bernice Murphy, ed., "Project 18, Some recent art in Adelaide," Art Gallery of NSW (Sydney, NSW: AGNSW, 1977).

⁵⁹⁷ Mandy Martin, "Political Posters in Adelaide," Centre for Australian Art, Australian Prints + Printmaking, accessed on July 27, 2012. <http://www.printsandprintmaking.gov.au/catalogues/bibliography/131206/martin-mandy-political-posters-in-adelaide.aspx>.

⁵⁹⁸ Robinson, *Ann Newmarch*, 9-10

⁵⁹⁹ Martin, "Political Posters in Adelaide"

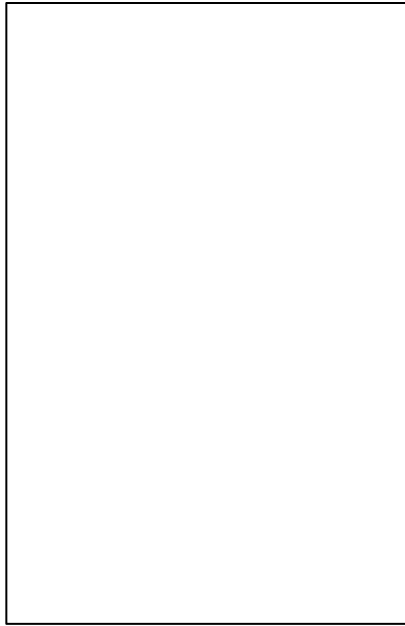
(who went on to co-found Megalo in Canberra with Alison Alder in 1980).⁶⁰⁰ The Adelaide Feminist Poster Collective (1979-85), formed by Sally O'Wheel and Megan Schlunke, worked (ironically) in the garage of the Women's Community Health Centre rent-free in return for printing posters.⁶⁰¹ Located in Wollongong, Redback Graphix was founded by Michael Callaghan and Gregor Cullen in 1981. Jill Posters (1983-87) was a Melbourne poster collective which remained adrift from a permanent space; the group wanted the freedom to get their edgy, feminist and political ideas onto the streets unencumbered by a home base.⁶⁰² Screenprints at this time were made using water-based stencils or emulsions, with oil-based inks that had to be cleaned with mineral turpentine; some artists used thinners (mineral spirits) to clean their screens. In unventilated rooms, the fumes from these solvents are extremely toxic to the human body.

From 1973 to 1976, Newmarch lived in North Adelaide in two small miner's cottages that she joined together, using the largest lounge room as her printing studio. Together with Martin, they screenprinted political posters and numerous publicity posters for diverse community groups, including Troupe Theatre Company and Bowden Brompton Community Group. Newmarch ran poster workshops so that the groups could print their own posters using Newmarch's studio or Newmarch would help print the posters if they needed assistance. As well as assisting local groups, Newmarch, Boynes and Martin produced screenprints to highlight the problems caused by American-owned companies exploiting workers in Australia, anti-Vietnam posters, and Newmarch also made a large body of prints expressing feminist issues.

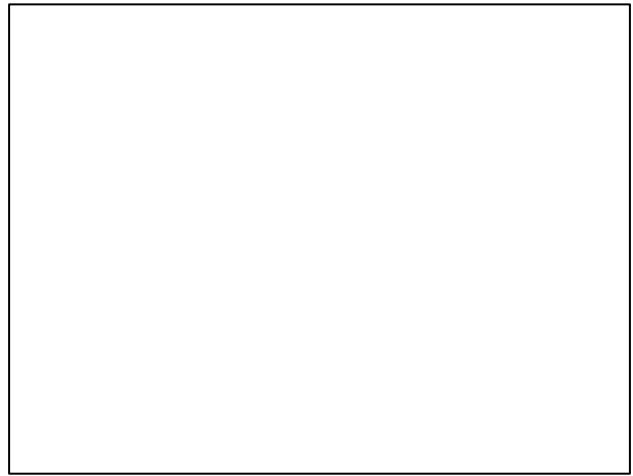
⁶⁰⁰ Theresa Kenyon, email correspondence with author, April 17, 2016. In 1970, Vicky King set up a fabric printing table at the far end of the Bottom Shed which later expanded into the Earthworks Poster Collective. She taught Colin Little how to screenprint on paper. Production of posters at the Tin Sheds started in 1971 under the Earthworks Poster Company, named by Colin Little, and evolved into Earthworks Collective after the Yellow House poster by Asko Sutinier and Colin Little in 1972 drew attention to the collective and the facility at the Tin Sheds. Mitch Johnson and Colin Little were the main members of the group until 1974 when Chips Mackinolty, Toni Robertson and Mark Arbuz came in. Then, in 1976, Michael Callaghan joined and, in 1977, Marie McMahon, Jan Mackay and Ray Young joined. Jan Fieldsend joined in 1978. In total, the Earthworks Poster Collective lasted around nine years, from 1971 to 1979.

⁶⁰¹ Louise Mayhew, "Jill Posters will be prosecuted: Australia's women-only print collectives from the 1970s and 1980s," Monash University, accessed on April 16, 2016. https://www.academia.edu/628487/Jill_Posters_will_be_prosecuted_Australias_women-only_print_collectives_from_the_1970s_and_1980s.

⁶⁰² Mayhew, "Jill posters"



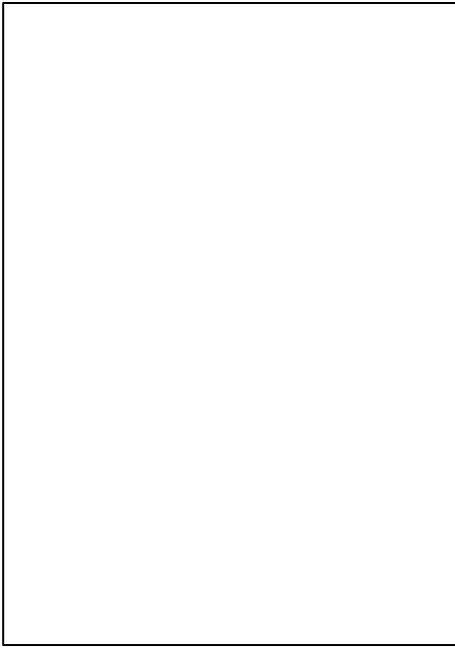
Illus 105. Robert Boynes, *The morals of money*, 1974, screenprint, printed in colour, from multiple stencils, 56.4 x 50.2 cm. Image not reproduced owing to copyright restrictions.



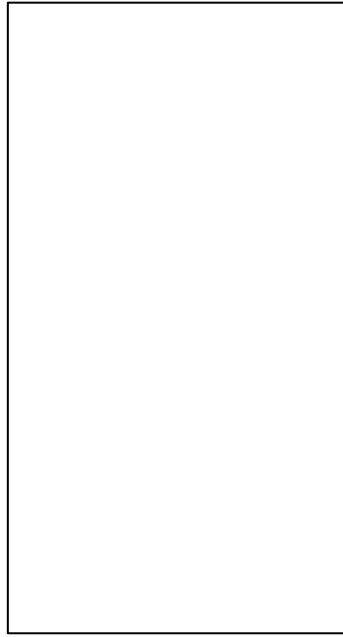
Illus 106. Robert Boynes, *Stroke it rich*, 1973, screenprint, printed in colour, from three stencils (cobalt, yellow and magnesium black ink), 62.6 x 93 cm. Image not reproduced owing to copyright restrictions.

Although Boynes made very few screenprints, he was a pivotal member of the PAM, and a mentor to both Martin and Newmarch. Boynes studied at SASA between 1959 and 1961, then printmaking at SASA (1962-64), and was enrolled in film studies in 1974 and 1975, when PAM was formed. In his work, Boynes exposed what Mandy Martin refers to as “the corruption and double speak of the daily newspapers to establish, in a Brechtian manner, a dialectical relationship between the manipulation and exploitation of the audience, and those who own and control the media.”⁶⁰³ From the late 1960s, he used magazine cuttings that focused on socio-political issues combined into layered mixed media paintings and screenprints. Inherent in Boynes’ works is a fragmented visual vocabulary whereby he provokes the viewer to respond to the images from a personal and political standpoint. The viewer has to consider issues of wealth and exploitation and where they are situated in the equation.

⁶⁰³ Martin, “Political Posters in Adelaide”



Illus 107. Mandy Martin, *But for the 750,000 people in the world who depend directly on General Motors for their daily bread ...*, 1975, colour screenprint, from multiple stencils, 63.3 x 45.6 cm. Image not reproduced owing to copyright restrictions.



Illus 108. Mandy Martin, *Big Boss*, 1976, colour photo-screenprint, 88 x 47.8 cm. Image not reproduced owing to copyright restrictions.

As a founding member of PAM and a member of WAM, Martin was committed to making ideological art that was available cheaply to a mass audience. Her painting lecturers were disgruntled with her, as she spent most nights at political meetings and during the day she printed political posters, although not at the SASA where she was banned from printing in the printmaking department. Head of printmaking, Kempf was upset with Martin because, as vice-president of the Student Representative Council at the National Annual General Meeting in Melbourne, she had donated the entire funds of the association to the Palestine Liberation Organisation.⁶⁰⁴ Many of her screenprints were concerned with workers' rights, social hierarchies and inequities. Martin saw herself as an art worker and not 'an artist'. Her political prints also had a feminist edge; Martin was concerned about the poor living conditions endured by the wives of workers on the production line. In her 1974 screenprints *Adelaide railway station [1]* and *[2]*, Martin used photographs she had taken of women cleaning train carriages, presenting women as comrades working in male-dominated employment.

⁶⁰⁴ Mandy Martin, "The South Australian School of Art at Stanley Street North Adelaide 1972-75," School of Art History Project, University of South Australia, accessed on May 5, 2013. <http://w3.unisa.edu.au/artarchitecturedesign/about/mandymartin.asp>.

Martin's *Big Boss* is a large and dominating screenprint with collaged elements, including the American flag, auto industry workers, and the cigar-smoking boss surveying his domain. Both Martin and Newmarch made prints exposing US corporations profiteering from production-line workers. Newmarch's *Nationalize the car industry* similarly exposes "the militant car workers struggle opposing the Chrysler and GMH companies cut-backs, lay-offs and factory closures." Martin and Newmarch inhabited floor space at the Chrysler Australia's Tonsley Park factory, screenprinting posters and stickers which were disseminated instantaneously.⁶⁰⁵ There was a split in the PAM over the Will Heidt campaign in 1976.⁶⁰⁶ The lack of premises and resources and the divergence of the sub-groups were factors which contributed to the group's fragmentation in 1977.

Even as the PAM was failing, the AGNSW sought to "draw attention to two energy centres that have developed in Adelaide in recent years of which there are no direct equivalents in other States: the Progressive Art Movement and the Experimental Art Foundation."⁶⁰⁷ The exhibition *Project 18, some recent art in Adelaide* included works by Boynes, Margaret Dodd, David Dolan, Bert Flugelman, Martin, Newmarch, Roger Noakes, Sue Richter and Ken Searle. The essay by Bernice Murphy is a detached, but absorbing overview of the organisations and their ideologies. She compares and contrasts Brook's and Medlin's arguments: "Medlin would have art (and artists) constrained to serve group-determined social and political priorities; and Brook would have the *products* of artists subject to analysis of social relevance but the *artists* themselves free from ideological constraints (fixed programs) so that they might model alternative worlds." Murphy notes that, unlike the EAF which gained funding and an operating space, the PAM never gained any government or financial support that may have secured it a base of operations.⁶⁰⁸

Another exhibition in 1977 featuring PAM prints and posters was *If you don't fight... you lose*, held at the CAS Gallery. As Julie Ewington points out, the strength of the works in this exhibition was the "fundamentally altered relationship between the artist, his or her art and the political questions of the day... In so doing they are

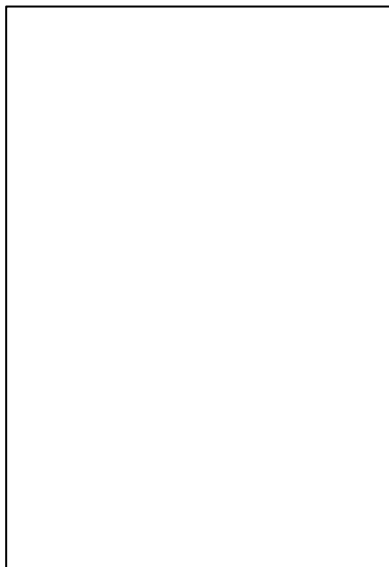
⁶⁰⁵ Celia Dottore, "Mother Nature is a Lesbian, Political Printmaking in South Australia 1970s-1980s," Flinders University Art Museum (Adelaide, SA: Flinders University, 2014).

⁶⁰⁶ Will Heidt was jailed indefinitely for contempt of court after he refused to accept the sack at Chryslers South Australian plant. The company took an injunction restraining Heidt from entering the plant. Heidt was released after five weeks in prison as a result of a mass campaign which earned the support of the State Labor Attorney-General. accessed on December 21, 2016. www.austlii.edu.au/au/journals/AltCrimJl/1976/33.pdf

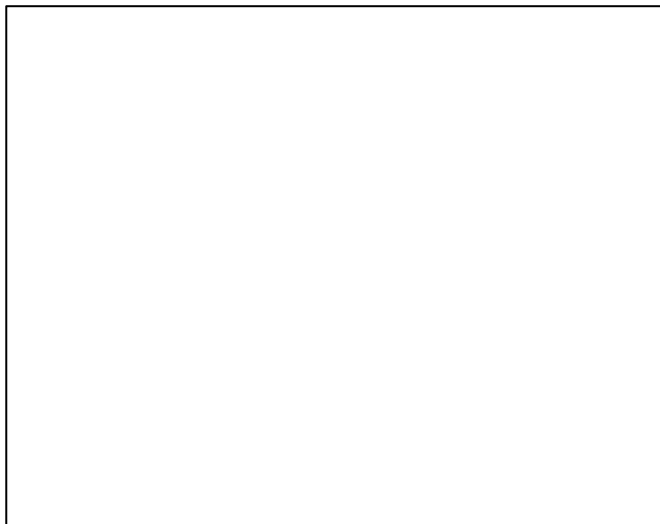
⁶⁰⁷ Murphy, "Project 18"

⁶⁰⁸ Murphy, "Project 18"

engaged in infinitely more important work, on a larger scale, than any other printmakers in Australia have been for many years".⁶⁰⁹ The momentum for political poster printing peaked in the mid-1970s and PAM disintegrated in 1977, with only sub-groups remaining. Key members of the group, Martin and Boynes, left Adelaide and both gained lecturing positions at the Canberra School of Art in 1978.⁶¹⁰



Illus 109. Ann Newmarch, *Nationalize the car industry*, c1975, screenprint, printed in yellow, brown and blue inks on buff paper, 89 x 59 cm. **Image not reproduced owing to copyright restrictions.**



Illus 110. Ann Newmarch, *Sunrise*, 1975, colour screenprint, 49 x 64 cm. **Image not reproduced owing to copyright restrictions.**

Newmarch produced screenprints for much longer than either Boynes or Martin. She stayed in Adelaide and maintained her political critique of the world she navigated; she raised awareness of women's issues, the Vietnam War and American imperialism, and environmental concerns such as uranium mining, and Aboriginal land rights.⁶¹¹ Her 1975 print *Sunrise* features Eureka flags flying to the 'Left', symbolising the political left, with smaller but more numerous American flags in the distance flying to the 'Right' in a sunburnt morning light. The Eureka flag was adopted as a symbol by the Australian Independence Movement, a political group (of which Newmarch was a member) that campaigned for Australia's independence from US involvement and influence.⁶¹²

⁶⁰⁹ Julie Ewington, "Political poster in Australia," *Imprint*, no.1 (1978), 5

⁶¹⁰ Robinson, *Ann Newmarch*, 12

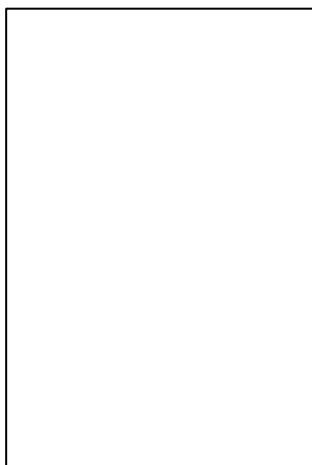
⁶¹¹ Stephen Coppel, "Ann Newmarch Biography," The British Museum, accessed on April 13, 2016. http://www.britishmuseum.org/research/search_the_collection_database/term_details.aspx?biold=113290.

⁶¹² Robinson, *Ann Newmarch*, 12

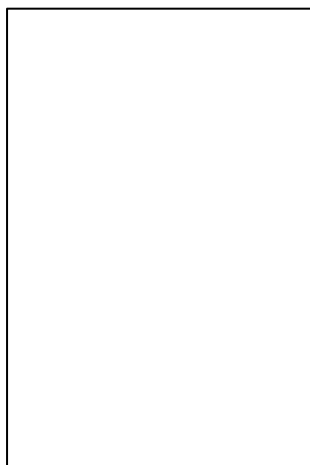
Newmarch used her three children - Jake Newmarch, Bruno Medlin and Jessie Kerr - in particular as vehicles to express political and feminist ideologies. Even before the WAM was formed in Adelaide, Newmarch was exhibiting in feminist exhibitions in South Australia and interstate.⁶¹³ Her 1974 solo show at Bonython Gallery in Sydney was reviewed by Jude Adams in 1975 for the feminist magazine *Refractory Girl*. Adams was a founding member of WAM in Sydney (1974-77) and in 1975, she and Toni Robertson (WAM Sydney and Earthworks Poster Collective) travelled to Adelaide via the International Women's Year (IWY) conference on 'Women and Politics' in Canberra. They met up with Newmarch, Harris and Martin who, like Robertson, were all "producing bold, striking photo-stencil silkscreen prints that dealt with women's issues as well as other, related socio-political concerns and had chosen to work in the medium of the silkscreen poster for reasons of dissemination and accessibility."⁶¹⁴ Networks were extremely important for women artists who had historically been marginalised and were isolated from one another.

⁶¹³ *A Room of One's Own*, Ewing Gallery, University of Melbourne, 1974; *It's Great to be an Australian Woman?*, Hogarth Galleries, Sydney; *Art and the Creative Woman*, RSASA, Adelaide; *Women in Art*, Western Australian Institute of Technology, Perth, 1975.

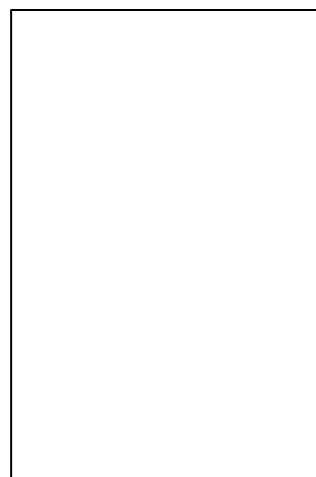
⁶¹⁴ Adams, "Looking from with/in"



Illus 111. Ann Newmarch, *Untitled (Still life - Blue bowl)*, 1977, colour photo-stencil screenprint, 45.6 × 30.6 cm. Image not reproduced owing to copyright restrictions.



Illus 112. Ann Newmarch, *Untitled (Still life - Yellow jug)*, 1977, colour photo-stencil screenprint, 45.8 × 30.4 cm. Image not reproduced owing to copyright restrictions.



Illus 113. Ann Newmarch, *Untitled (Still life - White bowl)*, 1977, colour photo-stencil screenprint, 45.6 × 30.6 cm. Image not reproduced owing to copyright restrictions.

WAM in Adelaide was formed in 1976,⁶¹⁵ with fifty women attending the first meeting and agreeing “that there was a need for the WAM to overcome the sense of isolation women artists feel and to encourage women artists to assert themselves.”⁶¹⁶ WAM initially had space at the EAF, which provided a venue for exhibitions, meetings and events.⁶¹⁷ Funding was obtained from a range of government funding bodies, which paid for a part-time coordinator, and administrative costs and workshops.⁶¹⁸ They set up headquarters in April 1978 in an old brick warehouse at the edge of the Rundle Street fruit and vegetable market.⁶¹⁹

Founding members included Newmarch, Margaret Dodd and Julie Ewington. WAM’s formation was inspired by Lucy Lippard’s 1975 Power Foundation lecture and tour for International Women’s Year organised by Donald Brook. When Lippard was scheduled to visit Adelaide, Brook asked Newmarch if she could host her visit. Newmarch and Lippard became very good friends. Lippard featured three political posters from Australia in the first issue of *Heresies*, a feminist publication by the Heresies Collective, USA in 1977. Newmarch’s *Look Rich*, Martin’s *Gaol Bosses; Not Workers*,

⁶¹⁵ Women’s Art Movement Sydney 1974-76, Women’s Art Register Melbourne 1975, Registry of Women Artists Canberra 1979

⁶¹⁶ Jane Kent and Anne Marsh, “The Adelaide Women’s Art Movement,” *Lip*, 1980, 51

⁶¹⁷ Dottore, “Mother Nature is a Lesbian”

⁶¹⁸ Robin Seacomb and Rosemary Francis, “Women’s Art Movement”, The Australian Women’s Archive, accessed on March 18, 2016. Project, <http://www.womenaustralia.info/biogs/AWE1034b.htm>. Funding received from South Australia Arts Grant Advisory Committee (A.G.A.C), the Community Arts Board (C.A.B), and the Visual Arts Board (V.A.B)

⁶¹⁹ Kent and Marsh, “The Adelaide Women’s Art Movement”, 51

and Robertson's *Sometimes We Do Offend, Girls* were full-page images, with an extended caption about PAM and Earthworks Collective.⁶²⁰ Newmarch stayed with Lippard in New York during her 1980 sabbatical from the SASA to study mural and community art and women's art movements in USA and UK.⁶²¹

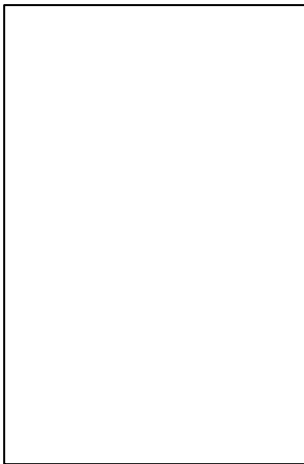
One of the WAM Adelaide's most challenging early projects was organising *The Women's Show*, an exhibition, held in 1977 at the EAF, of 150 works including visual art, theatre and film. Newmarch exhibited a series of works titled *Three Months of Interrupted Work*, screenprints of different compositions of items on her kitchen bench. The prints had a graphic quality and low-key tonalities, with yellows and muted terracotta reds, with the occasional 'white bowl' or 'blue bowl' or 'yellow jug' featured in the similar but slightly different compositions. They are formally very beautiful prints, and "chronicle the confinement of mothers with new babies",⁶²² who have to capture time in between the demands of babies and family life. This series of prints is less overtly political and more poetic than many of her earlier prints, but still manages to communicate a feminist viewpoint. The inequalities and issues faced by women remained a recurring theme in screenprints by WAM artists throughout the 1970s and into the 1980s.⁶²³

⁶²⁰ "A Feminist Publication on Art and Politics, No 1-27 (1977-1993)," Mute Online Magazine, accessed on April 19, 2016. <http://www.metamute.org/community/your-posts/heresies-feminist-publication-art-and-politics-no-1-27-1977-1993>.

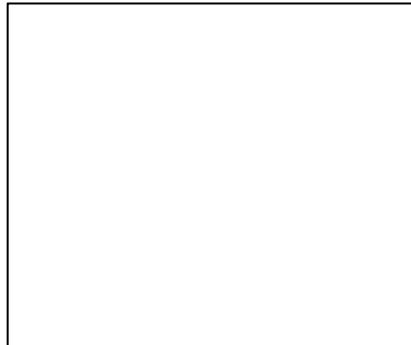
⁶²¹ Ann Newmarch, taped interview with author, Adelaide, SA, October 9, 2008.

⁶²² Adams, "Looking from with/in"

⁶²³ Dottore, "Mother Nature is a Lesbian"



Illus 114. Ann Newmarch, *Vietnam Madonna*, 1975, screenprint, 67.2 x 42 cm. Image not reproduced owing to copyright restrictions.



Illus 115. Ann Newmarch, *Babies Alive*, 1977, screenprint on newspaper, 50.2 x 59.5 cm. Image not reproduced owing to copyright restrictions.

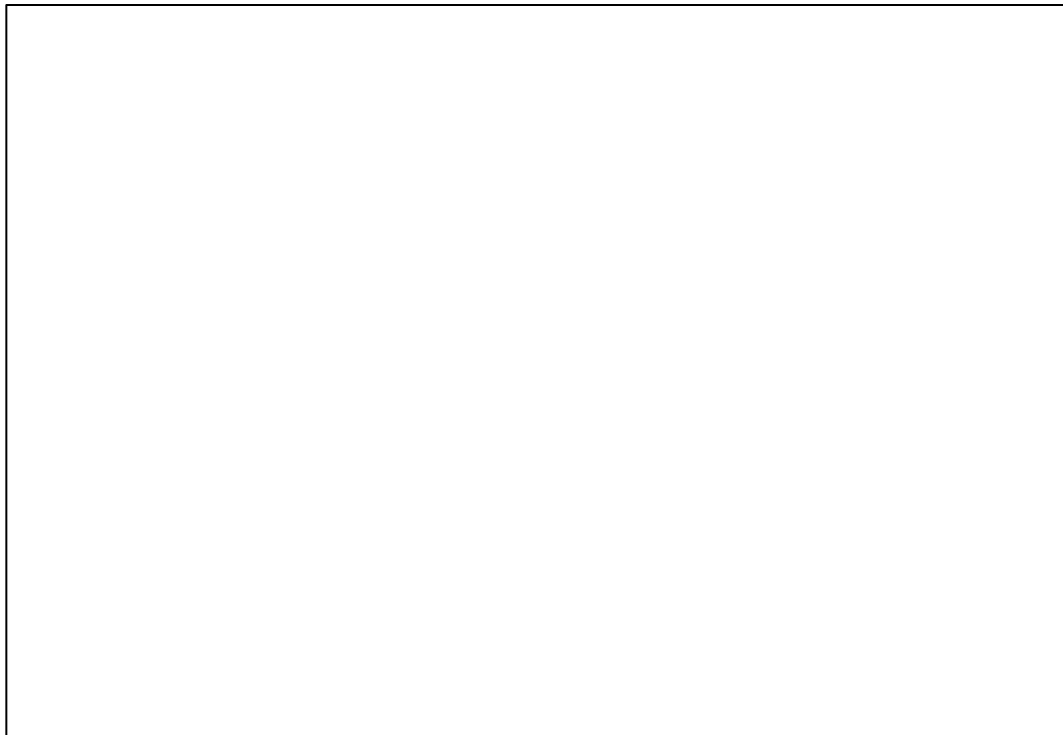


Illus 116. Ann Newmarch, *Dollies for the Australian Uranium Producers forum*, 1979, screenprint, 76.1 x 56.3 cm (sheet). Image not reproduced owing to copyright restrictions.

Newmarch was stridently against the war in Vietnam and denounced US involvement morally and economically. Her *Vietnam Madonna* print was made after Australia withdrew its troops in 1973, but in the same year that the last USA marines departed Vietnam in April 1975.⁶²⁴ In this “Monument to America” print, Newmarch has floated an image of herself holding her children above photographic images of destruction and family disintegration, with a border of American flags beneath. It is a strong anti-war, anti-USA image that uses a format alluding to a stained-glass window - a counter to the ungodliness and barbarity of war. Her anti-uranium prints demonstrate her heartfelt aggression towards big companies making profits while workers and their families suffer. Newmarch was concerned about the effects of radioactive contamination which cause foetal abnormalities. Her anti-uranium prints are difficult viewing, but Newmarch defends them: “as women, we will be the ones who bear the blame and suffer the pain of bringing forth these products of our bodies (every pregnant woman knows the fear of a deformed baby).”⁶²⁵

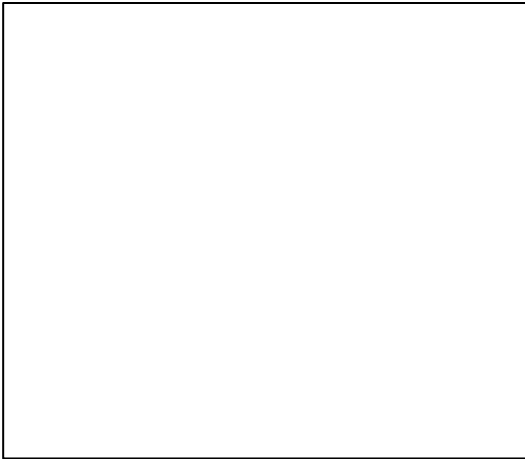
⁶²⁴ April 30, 1975, ten USA Marines from the embassy, depart Saigon, concluding the United States presence in Vietnam. The History Place - Vietnam War 1969-1975, accessed on April 19, 2016. <http://www.historyplace.com/unitedstates/vietnam/index-1969.html>.

⁶²⁵ Newmarch, “Feminism and Art Practice”

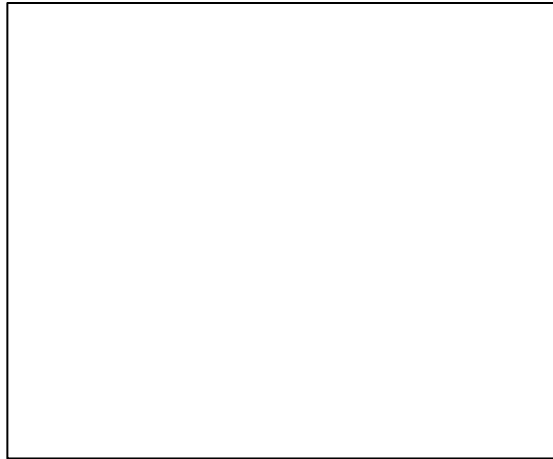


Illus 117. Ann Newmarch, *For John Lennon and my two sons*, 1981, a single work, presented as a diptych of two screenprints, printed in colour, from multiple stencils, 85.8 x 59.8 cm.

Newmarch was committed to intersecting the actions and experiences of her personal life with important local, national and international issues. A significant print is *For John Lennon and my two sons*, which highlights how international events can overlap with everyday family playtime. The controversial issue of whether playing with guns as children leads to aggression and shooting with real guns in later life is still being debated, but the murder of Lennon by David Chapman in 1980 seemed an exercise in futility given that Chapman's reason for killing Lennon was simply because he was famous. Many of Newmarch's prints focused on encouraging women to be comfortable with their bodies and faces, and to reject the glossy magazine artificial portrayal of the rich and famous. This print though is a message for parents - and boys and men. Newmarch's text at the bottom of the prints reads "Homicide, genocide become household words, news becomes entertainment, and toys teach a disrespect for human kind." *For John Lennon and my two sons* graphically illustrates the potential for violence which can be unexpected and explosive and a leave a lifetime of sadness in its aftermath.



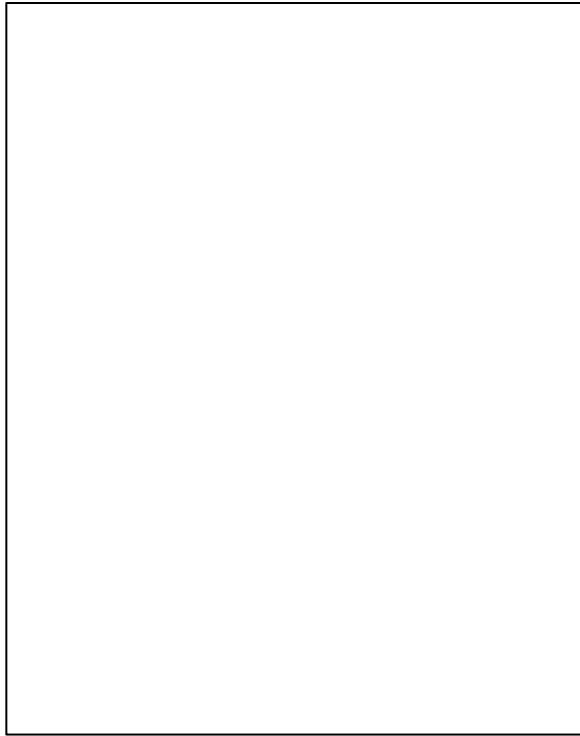
Illus 118. Ann Newmarch, *Jake and Bruno, 5 years and 5 days*, 1977, colour screenprint, 48.8 x 71.3 cm. Image not reproduced owing to copyright restrictions.



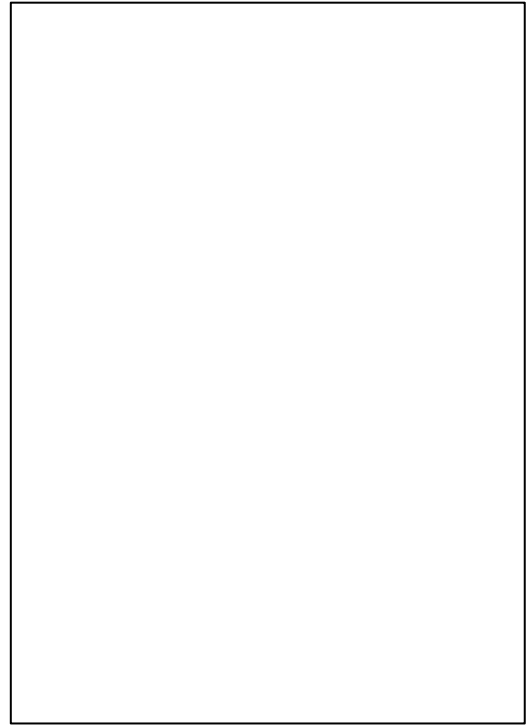
Illus 119. Ann Newmarch, *Bridging the gap, ten years on Jake, Bruno and Jessie*, 1986-87, colour screenprint, 50.6 x 68.4 cm. Image not reproduced owing to copyright restrictions.

Newmarch made an extensive series of very personal prints featuring her children (sitting, playing, in the back of the car) in time-captured family moments. There are many prints featuring Jake and Bruno and later Jessie, in touching and sometimes quirky family scenarios. The *Children* series began with *Jake and Bruno, 5 years and 5 days*, a print which beautifully captures the look of wonder and bewilderment on Jake's face as he holds his new brother. It communicates a touching moment of revelation and sweetness but also shows uncertainty on his youthful face. *Bridging the gap, ten years on Jake, Bruno and Jessie* shows Jake in a more grown-up family dynamic, a teenager looking a little disinterested in the family snap as Bruno pats the German shepherd dog Ruby and little Jessie sucks her thumb. Newmarch believed that when you raised boy children you had a responsibility to "educate them to understand women's needs".⁶²⁶

⁶²⁶ Robinson, *Ann Newmarch*, 16



Illus 120. Pam Ledden, *With some difficulty: Women hold up half the sky*, 1977, colour screenprint, size not listed, Earthworks logo top right. **Image not reproduced owing to copyright restrictions.**



Illus 121. Ann Newmarch, *Women hold up half the sky*, 1978, colour screenprint, 91.5 x 65 cm. **Image not reproduced owing to copyright restrictions.**

The Chinese Marxist aphorism by Mao Zedong that “Women hold up half the sky” was a phrase that engendered visual interpretation by feminist artists Pam Ledden and Newmarch. Ledden (Earthworks Poster Collective) adds the “with some difficulty” to her printed text and illustrates this with a woman holding the hand of a child, while her other hand is helping hold up the sky. In her screenprint *Women hold up half the sky*, Newmarch used a newspaper photograph of her Aunt Peggy who, in the 1940s and 1950s worked two jobs to raise her eight children as a single parent, while building a home for them and doing much of the plumbing and maintenance work herself. Peggy is shown holding up her then husband in her arms, an image which became a significant and important image for feminist iconography. It portrayed a strong and animated woman with an optimistic and resolute attitude.

In 1978, Newmarch was a founding member of the Prospect Mural Group and, in 1982, she was Prospect Council’s first Artist in Residence. The residency was funded by the Community Arts Board and was extended into 1983. During this time, Newmarch worked on a series of local murals and, in 1983, she initiated a mural

project on stobie poles⁶²⁷ in the Prospect area. Newmarch also collaborated with Kathie Muir, an arts officer for the United Trades and Labour Council, and together they produced banners with the unions. Newmarch was heavily committed to numerous organisations and found herself “spread a bit thin” with a full-time job, two children, working with a community poster group and a mural group (on weekends).⁶²⁸

Newmarch managed to continue printing in the 1980s. She printed the *Reclaim the night: women’s anti-rape march poster* in 1985. A new series of prints highlighting the wrongful treatment of Indigenous Australians featured the serpent (protector of indigenous people) juxtaposed with smashed car remains and car tyre tracks scarifying the landscape. The screenprint *200 years: willy willy* was included in the *Bicentennial Folio: Prints by Twenty-Five Australian Artists*, produced at the Victorian Print Workshop (now APW) in 1988. Newmarch made this screenprint as a political statement in protest at the official bicentennial celebrations marking the 200th anniversary of European settlement in Australia. She had been invited by Roger Butler, senior curator of Australian prints at the NGA, to participate in a portfolio of twenty-five prints by twenty-five Australian artists that had been commissioned by the Australian Bicentennial Authority and the NGA. Newmarch was reluctant to contribute but, in the end, decided that her protest would be more forceful by her inclusion. The ‘willy willy’ rises from the desert interior and advances towards two hundred years of European occupation of Indigenous land, symbolised by a desert graveyard of dumped car bodies in the foreground, which represents white intrusion and Western consumerism.⁶²⁹

⁶²⁷ Stobie poles are concrete electricity poles endemic to Adelaide due to their termite resistance, patented by James Cyril Stobie in 1924-25.

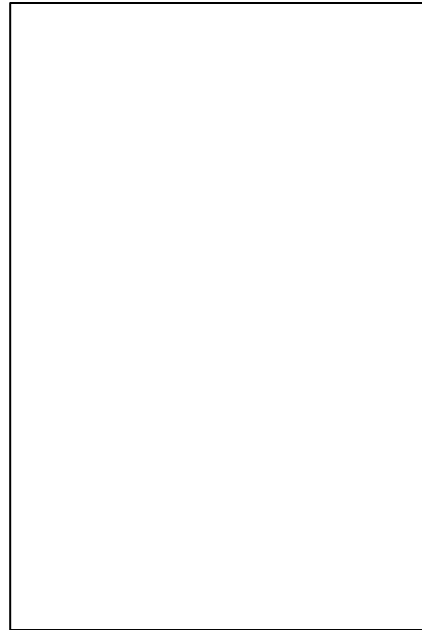
⁶²⁸ Newmarch, “Feminism and Art Practice”, 3

⁶²⁹ Stephen Coppel, “200 years: willy willy / The Bicentennial Folio,” The British Museum, accessed April 13, 2016.

http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=687752&partId=1&searchText=newmarch&page=1.



Illus 122. Ann Newmarch, *200 years: Willy Willy*, 1988, photo-screenprint, printed in colour, from multiple stencils, 58.1 x 47.2 cm, edition of 80. Australian Bicentennial Folio, Australian Print Workshop, Printer: Raymond Arnold. Image not reproduced owing to copyright restrictions.



Illus 123. Ann Newmarch, *For Pammie*, 1994, screenprint, 66.5 x 48.5 cm. Commissioned by Flinders University for the Centenary of Womens' Suffrage in SA folio. *Picture Women*, Flinders University of SA Commemorative Print Folio, Centenary of Womens' Suffrage in SA. Image not reproduced owing to copyright restrictions.

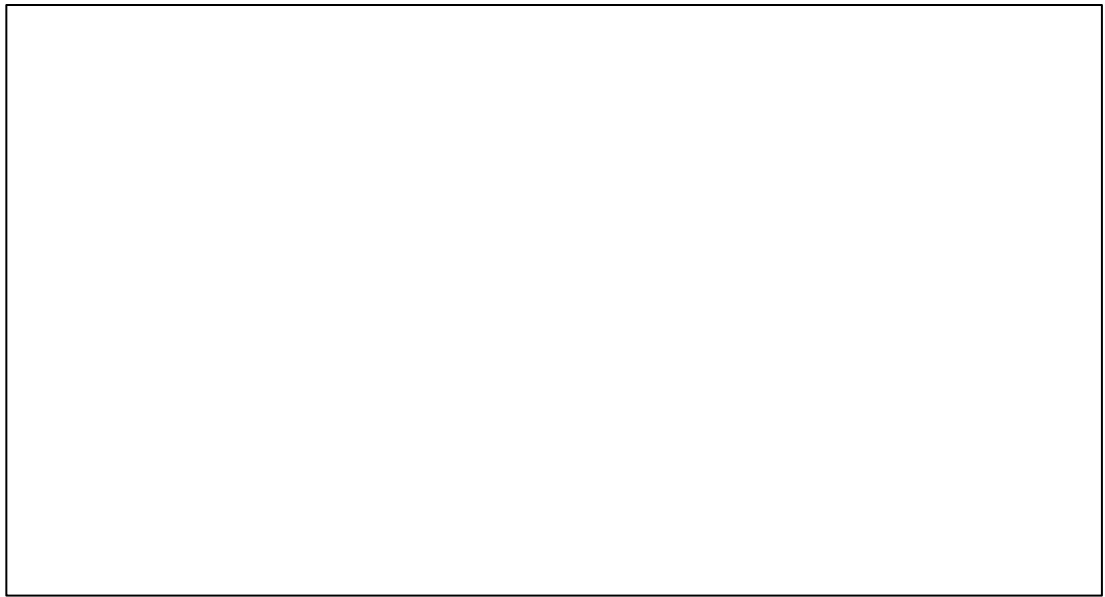
During the 1980s and 1990s, many of Newmarch's artworks took the form of boxes of collections/installations which were comprised of a minutiae of idiosyncratic and family ephemera (baby teeth, cut tendrils of hair, children's school books, toys, photographs, dolls, sea shells, etc...). There were also dolls' houses created for each of her children. In 2011, Newmarch exhibited *Four Decades (A Stamp Album)* at Art Images Gallery in Adelaide. This exhibition had a catalogue with an essay by Janet Maughan, and comprised 133 works in a range of media. Maughan wrote of Newmarch's art practice that it presents a view of the world that is both idiosyncratic and universal, that it simultaneously looks out and looks inward: "it is an art practice that has made a visible truth of the fact that the personal is political."⁶³⁰ The exhibition included drawings and paintings, mixed media works, and numerous original screenprints from the 1970s and 80s. The *Children* screenprints could be purchased in a complete set of ten prints and *For John Lennon and my two sons* was also available, as was a Giclée reproduction of Newmarch's iconic print *Women Hold up Half the Sky*. There were also Giclée reproductions of many of Newmarch's works from the early 1970s. Newmarch resisted the 'male-dominated'

⁶³⁰ Janet Maughan, "Ann Newmarch, *Four Decades (A Stamp Album)*," (Norwood, SA: Art Images Gallery, 2011).

commercial gallery system, and many of her political prints were given away or 'pasted-up' to support rallies and causes. Newmarch resigned from the SASA in 2000 (aged 55) due to an ongoing medical condition.

A screenprint which is representative of Newmarch's generosity of spirit and superb screenprinting prowess is perhaps one of her final prints, titled *For Pammie*, commissioned by Flinders University for *Picture Women*, Flinders University's Commemorative Print Folio celebrating the centenary of Womens' Suffrage in South Australia in 1994. Pamela Harris was a close friend and colleague of Newmarch, and fellow member of PAM and WAM. The colour screenprint Newmarch created in her honour was laid down in many layers of stencilled ink. It is not only a labour of screenprinting love but a striking portrait of Harris with her son Timmy in a central heart-shaped cartouche with underlying banner text: "Sister, Artist, Worker, Teacher, Mother, Lover, Comrade and Friend". The image is composed in the form of an embroidered banner, with two rows of photographic snaps of Harris and fringing at the bottom edge. Two larger images of Harris are situated on either side of the central heart, one showing Harris looking formidable and happy, the other after Harris had surgery for a brain tumour. Newmarch's image remains a beautiful tribute to Harris who was described as "brave, funny and true", and a significant contributor to the Adelaide art community.⁶³¹ Harris' print *Single Ladies Race* highlights her ability to bring to life historical imagery from her birthplace in Broken Hill, and the image, featuring female runners in voluminous skirts, has a whimsical and amusing ambiance.

⁶³¹ Ian North, "The Passing of a Happy Warrior," *Art Monthly Australia*, 1992-93, 21



Illus 124. Pamela Harris, *Single Ladies Race*, 1983, screenprint, 44 x 76 cm. **Image not reproduced owing to copyright restrictions.**

Newmarch's profile was national and international. She undertook two projects overseas in 1980 and 1986,⁶³² and in 2007 was represented in *WACK, Art and the Feminist Revolution*, at the Museum of Contemporary Art in Los Angeles, which examined the conviction that gender has been, and continues to be, fundamental to cultural organisation and usually favours men over women. Newmarch has had an impressive career; she has lived and worked in South Australia and has maintained her vision, her preoccupation with exposing political and social inequities, and her passion to articulate her ideas visually. Her body of work is embedded in South Australia, but her oeuvre is a testament to the broader concerns of a world made difficult for those less privileged and less able to initiate change.

⁶³² Newmarch worked with Eva Cockcroft, political activist and mural artist from NYC, on a mural in Spanish Harlem in 1980 and in 1986 she painted two large murals with Anne Morris on a cultural exchange in Xianyang, China.

Chapter 15

Case Study - Olga Sankey

Olga Sankey's life as a small child on lighthouse stations on Kangaroo Island, correspondence schooling and later a 'good' Roman Catholic education combined with 'exotic' Czechoslovakian migrant parents, made Sankey's early years very different from the majority of Australian children in the 1950s. Sankey describes how her Catholic home and school environment left her with a lingering sense of guilt, both for her sins and the sins of the world. She believed that you could not pray too hard or too much and that one's prayers would eventually be heard. She prayed to find lost things, to get a pony for Christmas and for her grandmother's broken leg to heal. She did not get a pony for Christmas, but a goat who ate through the garden, and her grandmother's leg healed, but she was hit by a car on a busy street and died a couple of years later.⁶³³ Life was a mystery and a mystifying irony.

Sankey was born in Adelaide in 1950 to émigré parents Vera and Voitre Marek. Her mother Vera Podperova from Prague, was a ballet dancer, student and translator, who married Voitre Marek in 1949 in Australia. The Marek brothers, Voitre, Eugene and Dušan were born in Bitouchov in Czechoslovakia. Voitre and Dušan studied at the Prague School of Fine Arts and left their homeland in 1948 to escape the Soviet occupation, and emigrated to Australia, their brother Eugene joining them later.⁶³⁴ Voitre and Dušan were part of the dynamic mix of post-war migrant artists in Adelaide, including brothers Władysław and Ludwik Dutkiewicz, Stanislaus Ostoja-Kotkowski and, much later, Lidia Groblicka. Dušan Marek, a painter who also made animated films, was one of Australia's leading surrealist artists. Growing up in a family surrounded by art and creativity provided an unusual environment for Sankey, who initially did not intend to pursue a career in the visual arts. A significant childhood experience was living with her parents and her younger brother Ivan (born 1953) on Cape Willoughby and other lighthouses on Kangaroo Island for three years, where they were home-schooled by her mother. On their return to Adelaide, Sankey performed well academically in primary and high school; she attended St Mary's Primary, Glenelg, and Christ the King Primary, Warradale, followed by Marymount and Cabra Colleges for high school. Sankey also assisted her father, a prominent

⁶³³ Olga Sankey, "Indulgence" in Cath Kenneally, "Sunday Best," (Adelaide: Nexus Gallery, 2001). Olga Sankey's essay *Indulgence*, 13.

⁶³⁴ Sasha Grishin, "Profiles in Print - Olga Sankey," *Craft Arts International*, no.77 (2009), 39-40.

religious sculptor, with many of his religious art commissions, helping him design stained glass windows and choosing colours for his enamelled works. Marek created major sculptural works for churches in Adelaide, East and West Preston, Horsham, Berri, Curtin (Canberra), Perth, Alice Springs and Coffs Harbour. A part-time lecturer at the SASA in 1962, Marek also taught sculpture for several years at the WEA Annual Summer School at Grahame's Castle at Goolwa. In 1967, Sankey accompanied her father to the WEA Summer School and attended a linocut workshop taught by the SASA lecturer Geoff Wilson. Although not their primary medium, both Dušan and Voitre Marek made prints;⁶³⁵ this linocut workshop was Sankey's first exploration of the printmaking medium.

Sankey attended the University of Adelaide (1968-71) and was awarded an honours degree in English literature. Her studies included the 'Theatre of the Absurd' and "modernist writers such as Samuel Beckett, Eugene Ionesco, Roland Barthes, Italo Calvino, and poet, Ted Hughes, all of whom extended language beyond functionality and description".⁶³⁶ In 1973, after completing her degree and teaching for a year at a private girls' school, Sankey travelled overseas to the United Kingdom, Czechoslovakia, Yugoslavia and Greece. At the beginning of this journey, while she was in Perth waiting for the ship to take her to Singapore to then fly to Europe, Olga Marek met Tom Sankey, an American student (her future husband), on New Year's Eve 1972. They returned to Adelaide in late 1973 and lived in the Adelaide Hills in her uncle Dušan Marek's house, while Dušan and his wife Helena left to live in Tasmania.⁶³⁷ Tom worked as a land surveyor and Olga worked as a graphic designer at the South Australian Teachers' Institute and *The Southern Cross* weekly newspaper. In early 1975, they travelled to the USA and, to avoid Olga being deported, they married in June of that year in Colorado. They returned to Adelaide in late 1975. Tom Sankey commenced an arts degree at Adelaide University, with a double major in English and music, the same course that Olga had completed in 1971.

Initially, Sankey resisted following in her father and uncle's career footsteps, but she was drawn to studying at art school because she enjoyed the printing aspect of her work at the newspaper, and she had good memories of the printmaking summer

⁶³⁵ Dušan Marek made intaglio prints (etchings and drypoints) while a student at the Prague School of Fine Arts (1945-48) and later made a series of linocut prints *Jelajou* which included images and text during his five-year stay in New Guinea (1954-59). Voitre Marek produced relief blocks for printing Christmas cards and invitations to his exhibitions.

⁶³⁶ Pamela Zeplin, "The ear, the eye, the tongue and the print: Olga Sankey and the visuality of language," *Imprint*, 44, no.3 (2009).

⁶³⁷ Grishin, "Profiles in Print - Olga Sankey", 41

school at Goolwa in the late 1960s. Whitlam had abolished university fees in 1974, making study at art school an attractive option.⁶³⁸ In 1977, she began a Bachelor of Fine Art at the SASA at North Adelaide, and was in her third year of study when the campus moved to Underdale. Franz Kempf was head of printmaking and taught relief printing and etching, with Ron Orchard assisting him as tutor. Kempf and Geoffrey Brown shared the teaching of lithography, Orchard and Brown taught screenprinting. Pam McFarlane was a part-time lecturer who worked mainly with the senior students, discussing their ideas and concepts. Sankey recalls that Kempf was an excellent lecturer and had a 'great eye' for composition, and her class included Keith Cowlam,⁶³⁹ Anne Dinneen,⁶⁴⁰ Bernard Sachs,⁶⁴¹ and Greg Burnet, who founded Burnet Editions in New York City in 1991 and worked as a master printer for artists, including Richard Serra, Kara Walker and Richard Tuttle.⁶⁴² In the late 1970s, printmaking attracted people who enjoyed the craft in the process, but perhaps just as importantly, students who saw printmaking as a significant aspect of contemporary art practice at the time. Some students, such as Sachs, who had planned to do a sculpture major, enrolled in printmaking because of the structure and discipline the processes demanded, and he did sculpture as his minor study.⁶⁴³

One of the first galleries in Adelaide to "concentrate on Australian printmakers because so many of them are so very good",⁶⁴⁴ Tynte Gallery opened with an impressive exhibition of prints by artists including Arthur Boyd, John Firth Smith, Franz Kempf, John Olsen, Lloyd Rees and Tim Storrier. Kempf's works featured in the exhibition, and it was his connection to the gallery that initiated *New Faces 1980*, a two-week exhibition of graduating students from the SASA.⁶⁴⁵ It was a rarity at this time to have a graduating student exhibition at a commercial gallery in the pre-Christmas selling period. Art critic Peter Ward commented that the prints exhibited were "inventive and interesting, some of them show a significant conceptual strength and several are quite powerfully resolved images". Sankey's screenprints, lithographs and etchings were noted for their "considerable technical mastery".⁶⁴⁶

⁶³⁸ Olga Sankey, text message to author, June 29, 2016.

⁶³⁹ Keith Cowlam won the first Fremantle Print Award the year after he graduated from SASA.

⁶⁴⁰ After SASA, Anne Dinneen began work with Artlab Australia which provides professional conservation services to organisations and the public.

⁶⁴¹ Bernard Sachs became an academic and taught at the Victorian College of the Arts.

⁶⁴² Marina Affo, "Master printer Greg Burnet speaks about process, collaboration with Tuttle," *The Bowdoin Orient*, accessed on June 14, 2016. <http://bowdoinorient.com/article/9487>.

⁶⁴³ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.

⁶⁴⁴ Peter Ward, "A worthy addition to the list of limited edition champions," *The Australian*, 1980.

⁶⁴⁵ Greg Burnet, Keith Cowlam, Anne Dinneen, Jacqueline Dias, Marci Langhans, Faye Maxwell, Julie Pavlou, Bernhard Sachs, Olga Sankey, Charlie Schiavone.

⁶⁴⁶ Peter Ward, "Showing the Class of 1980," *The Australian*, 1980.

After graduating from the SASA, Sankey received funding from Arts SA and travelled to Italy in 1981 to study printmaking, firstly at Urbino, where she gained a Diploma in Lithography from the State Institute of Art. This was coincidentally where Robert Jones, who founded Beehive Press (1980-88) in Adelaide, had studied in the mid-1970s.⁶⁴⁷ Sankey then worked as an assistant printer at Stamperia Il Navile in Bologna that specialised in hand-printed offset lithography and printed a lot of posters for artists' exhibitions. The convention in Italy at the time was to use the poster to advertise exhibitions, "you wouldn't have an exhibition there without a poster and they were plastered everywhere".⁶⁴⁸ Sankey also printed as an access student at the Santa Reparata studio in Florence for four months, working mainly in etching and lithography. On her return to Adelaide, and wishing to continue in printmaking, Sankey went to the SASA to request that she be able to use the printmaking studios. The department was keen to get enrolments for the new graduate diploma course and Sankey was delighted to have access to the lithography facilities. In 1982, Sankey exhibited with Pamela Harris and Dianne Longley in the *Recent Prints* exhibition at the CAS Gallery. Alison Carroll purchased a print from each artist for the AGSA collection.⁶⁴⁹

⁶⁴⁷ Robert Jones studied lithography and etching at the State Institute of Art, Urbino commencing in mid-1974, returning to Adelaide in 1977 after spending some time studying and teaching in the UK as well.

⁶⁴⁸ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.

⁶⁴⁹ Pamela Harris, *Memory Trace*, 1982, screenprint, 57.5 x 45 cm; Dianne Longley, *Tapestry of Knowledge and Learning - Weave On*, 1982, colour etching and thread, 49 x 63.7 cm; Olga Sankey, *Laughter's echo*, 1982, lithograph, 35.8 x 45.5 cm.

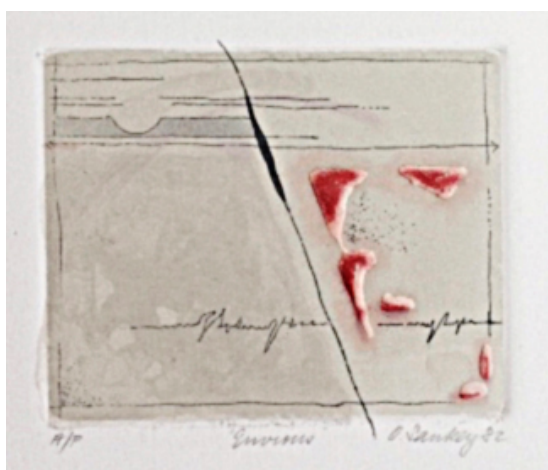


Illus 125. Olga Sankey, *Laughter's echo*, 1982, lithograph, 35.8 x 45.5 cm.

Carroll purchased Sankey's *Laughter's echo*, a combination of lithograph with embossing which typified the shift in Sankey's work during her sabbatical in Italy. Her student works were predominantly abstract pieces, sometimes with subtle references to musical notation, with a sparseness of line, low-key colouration, and considered line-work floating on textured, fine art printmaking papers. In Italy, her work shifted from abstract to figurative, and the influence for this was not so much seeing the work of her fellow artists, but the dramatic impact of the religious art she saw in the churches and in the museums and galleries. Sankey reflects that it "wasn't a conscious thing to go figurative, and it lasted for a year or two after I got back".⁶⁵⁰ *Laughter's echo* shows a headless, skeletal body, reminiscent of a forgotten or lost relic, reclining on a slatted bench. A lapsed Roman Catholic, Sankey made works that are nevertheless permeated by a reverence for sacred space punctuated by conscious interventions of line and tone. In *Laughter's echo*, strong, graphic elements are counterbalanced by a large area of emptiness, which is defined on the right-hand edge by tenuous line-work and embossing. There is a strong counterpoint between

⁶⁵⁰ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.

areas of action and non-action; the compositional elements and spaces reverberate to an almost sacred rhythm. The practice of prayer (or meditation for a non-believer) is to create a space for contemplation, or give reverence to a higher power. Sankey “recited prayers in Latin - mysterious incantations, in Czech - equally mysterious ... But whatever the language, the power of prayer was absolute”.⁶⁵¹ The repetition of a prayer becomes a rhythmical refrain that eventually creates an almost impenetrable inner peace. Within this layered and textual space Sankey maintains a quixotic sensibility. The constructed space created by prayer can be likened to the open and un-mediated areas of Sankey’s prints. The energetic line-work and colouration is a manifestation of Sankey’s creative expression penetrating and breaking through the prescribed ritualised space. This interaction of passive space intersected with poetic abstractions of line and colour was to pervade Sankey’s lithographic prints for many years.



Illus 126. Olga Sankey, *Envious*, 1982, lithograph, etching and embossing, 8 x 12 cm.

In 1982, Sankey won a Grand Prix award at the Korean International Miniature Print Exhibition in Seoul. The award was important on many levels. It was a wonderful achievement to be selected for an award in a country where printmaking is such a highly respected form of expression.⁶⁵² Sankey only graduated from SASA in 1980, therefore an international award so early in her career was certain to increase her confidence in her field of practice. The miniature print *Envious*, a five-colour lithograph combined with an etched line/embossing plate is a sophisticated and

⁶⁵¹ Olga Sankey, “Indulgence” in Cath Kenneally, “Sunday Best”, (Adelaide: Nexus Gallery, 2001). Olga Sankey’s essay *Indulgence*, 13.

⁶⁵² Jeoung-Hwa Kim, “The Analysis of Korean Contemporary Printmaking Arts,” 697_2000年□□版□研□□-267285(TheAnalysisofKoreanContempor.pdf. Accessed on March 5, 2018.

masterful print. There is a taut balance of active and passive compositional areas, with terracotta swellings purposefully pushing against a textured space of low-key greenish-grey. The print does have an abstracted landscape quality as well, and in Korea the title of the print was mis-read as *Environs* and described in terms of lyricism, and a certain cosmic symbolism, and a reminder of the boundless prairie of her country.⁶⁵³

Sankey produced Member Print Commissions for the PCA in 1983 and 2001, as well as a Patron Print for Dianne Longley - The Print Studio in 1985. She was included in the PCA *100 x 100 Portfolio* in 1988, and a folio of prints, *Picture Women*, commissioned by Flinders University to celebrate the centenary of women's suffrage in South Australia in 1994. Sankey gained a national profile as an exceptional printmaker within a few years of her graduation, and in 1984 she was invited to teach part-time at the SASA, and taught there, with a full-time appointment in mid-1989, until she retired in May 2016.⁶⁵⁴ When she started teaching at the SASA, Sankey taught with her old printmaking lecturers Brown, who was head of printmaking, Orchard, and Marea Atkinson. Sankey taught lithography when Jones left the SASA to concentrate on collaborative printing of lithographs with artists at his Beehive Press in Bowden. While lecturing in the mid- to late 1980s, Sankey continued to be selected regularly for international print prize exhibitions and her prints continued to win awards and commendations.⁶⁵⁵ Sankey also exhibited prints and watercolours in solo and group exhibitions at Holdsworth Galleries in Sydney (1987, 1990) and Anima Gallery in Adelaide (1990, 1992). These were mainly lithographs, layered with transparent colours on a field of textured lines and tonal passages. Many of the lithographs from this time were abstracted landscape compositions, with the finished prints having a beautiful drawn quality, mostly floating in a non-rectilinear space.

⁶⁵³ "Grand Prix - Olga Sankey," *Space, Journal of Contemporary Art, Architecture & Environment*, 11, no.185 (1982).

⁶⁵⁴ Except for one-and-a-half years teaching printmaking at Newcastle University in 1988-89.

⁶⁵⁵ Third Prize, International Miniature Art Exhibition, Toronto, Canada, 1986. Arts Council of South Australia Grant (1986); Award of Excellence, Korean Miniature Print Exhibition, Seoul, Korea (1988). Selected for Seoul International Print Biennale (1983, 85); International Biennial Print Exhibition, Republic of China (1985, 89, 91); Small Graphic forms, Lodz, Poland (1985, 87, 91, 93); Osaka Print Triennale; and Sapporo International Print Biennale (1991).



Illus 127. Olga Sankey, *Active*, 1985, lithograph, 56 x 76cm.

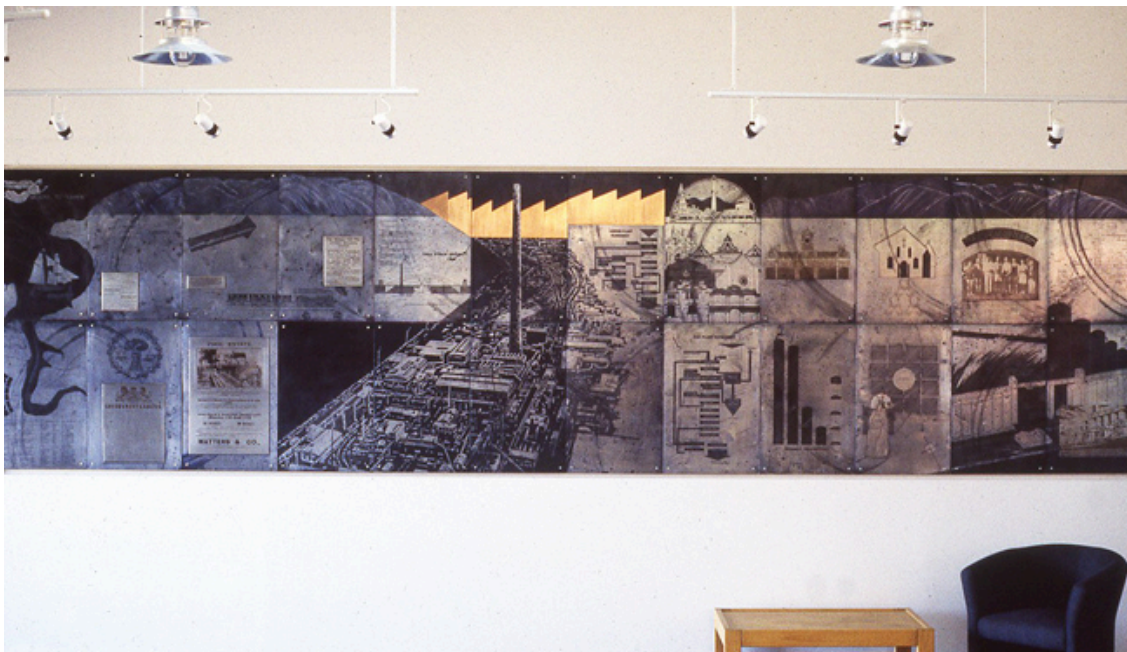
In *Active* (1985), one of Sankey's lithographs in the Holdsworth Contemporary Galleries exhibition of 1987, the image floats - a volcanic island rises and is held in place with a smaller, more compact triangular form. Transparent washes of colour and lines conjoin, with an explosion issuing from the peak. Elwyn Lynn described Sankey's works "as fragile, pale and tenuous ... beautifully sparse essences of imaginary waves, pyramids and dispersed hills ... Lines quiver and whisper like wind-bent grasses but remain tense in the tenderness".⁶⁵⁶

Sankey's lithographs demonstrate a graphic luminosity and her lightness of touch is revealed by her method of printing multiple layers of transparent inks. Most people looking at the works would not realise that, for each colour laid down, a limestone surface has to be ground with several grades of carborundum grit, and precise chemistry employed to create the ink and non-ink areas on the stone. Sankey's lithographs belie the painstaking and laborious nature of the process. Lithography is a difficult printmaking process and without access to facilities it is almost impossible to continue working in the technique. Sankey was able to continue making

⁶⁵⁶ Elwyn Lynn, "Coming to slippery grips with abstraction," *The Weekend Australian*, 1987.

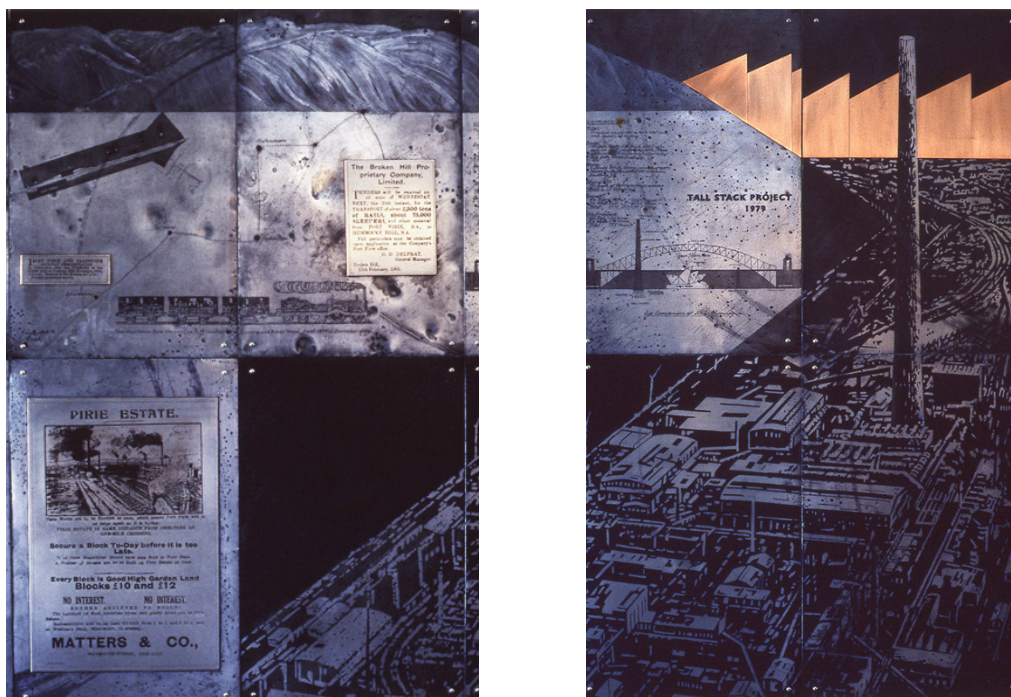
lithographs because she had access to the printmaking facilities at the SASA, where she taught. The Sankeys purchased a house at 3 Garden Terrace, Underdale in 1990 that proved to be a very convenient location - a quick walk across the campus grounds to use the printmaking facilities after hours.

In 1993-94, Barrie Goddard, Dianne Longley and Olga Sankey were commissioned by the Port Pirie City Council to produce large print-based works to celebrate the local mining history for the Port Pirie Tourism and Arts Centre (now Port Pirie Regional Art Gallery). Goddard created a collaged digital work, *Mapping Memories*, which was produced using Neco Superscan, a new large-scale mural printing process. Longley lino-printed her work *From Ore to Lead, Sulphuric Acid, Silver and Gold* onto large sheets of lead and Sankey made the most ambitious work, comprising twenty-four panels in two rows of twelve, of mainly rough-cast zinc sheets which had to be polished industrially before she could begin etching them. The work represented “a socio-geographical overview of Port Pirie ... A town plan and prominent buildings are shown ... The impressive work succeeds in conveying a sense of the city’s spirit”.⁶⁵⁷ Some Mitsui photosensitive plates were used to reproduce historical documents.



Illus 128. Olga Sankey, *Facets of Port Pirie*, 1994, 156 x 600 cm, etched and inked zinc, copper. Port Pirie Regional Art Gallery.

⁶⁵⁷ Shaw Hendry, "Off the Paper - Olga Sankey and Dianne Longley in Port Pirie," *Imprint*, 29, no.4 (1994), 15



Illus 129. Olga Sankey, (Details) *Facets of Port Pirie*, 1994, 156 x 600 cm, etched and inked zinc, copper. Port Pirie Regional Art Gallery.

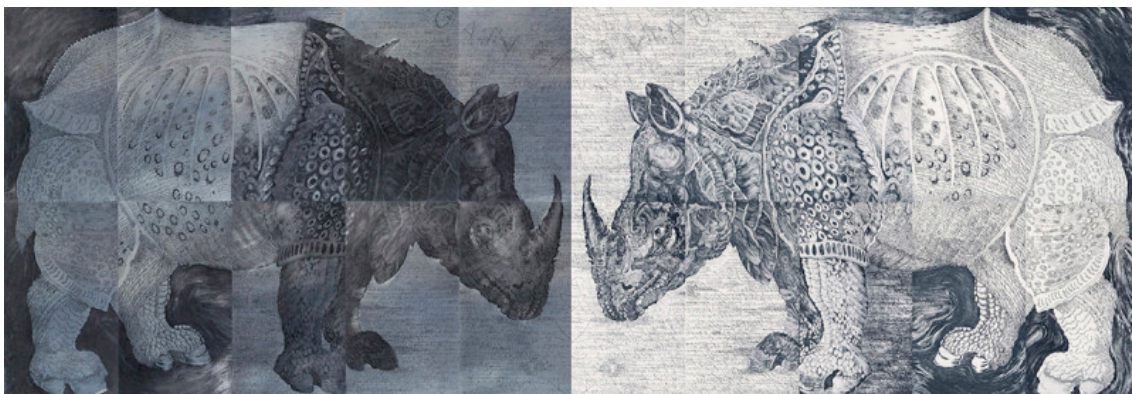
This was an ambitious, challenging and totally new departure for Sankey. The finished installation of metal plates was over nine square metres of rich, dense acquainted areas of the metal refinery, contrasted with more illustrative sections of the social and cultural life in Port Pirie. She worked from her home studio, on large chunks of zinc and some copper plate, etching the metal surfaces with strong graphic images which would work for a large-scale public artwork. It was a massive undertaking and Sankey's working processes must have brought to mind memories of how she worked with her father when assisting him with his sculpture commissions. Working on this scale and etching large metal plates was very different to the delicacy and attenuated detail of Sankey's lithographic process. There was a strong sculptural quality evident in the Port Pirie commission that had implications for the future direction of Sankey's work.

It was at this time, in 1993, that Sankey moved from teaching in the printmaking department at the SASA to coordinating the new honours course with Tony Bishop. Marea Atkinson became head of printmaking after Brown retired at the end of 1988. In 1996-97, the four-year degree course gave way to a three-year degree with honours, and Sankey continued co-ordinating honours, but she retained a link with printmaking, teaching Image and Text, a semester course she created that was

offered once a year. Sankey also supervised honours students who worked in printmaking. Teaching in honours is more research-driven than undergraduate courses, and there is a parallel shift in Sankey's work as she moves from making single prints to incorporating a more deconstructed approach and serial-based imagery.

The Port Pirie commission laid the groundwork for future installation-based print works by Sankey, in particular her metal plate and printed work, *Tenet*, exhibited at Robert Steele Gallery, Adelaide (1999)⁶⁵⁸ and Diane Tanzer Gallery, Melbourne (2000). Sankey's bold and disarming representation of Dürer's well-known 1515 woodcut of a rhinoceros examined the nature of a 'fiction' whereby Dürer's image, despite inaccuracies, remained the popular reality for centuries.

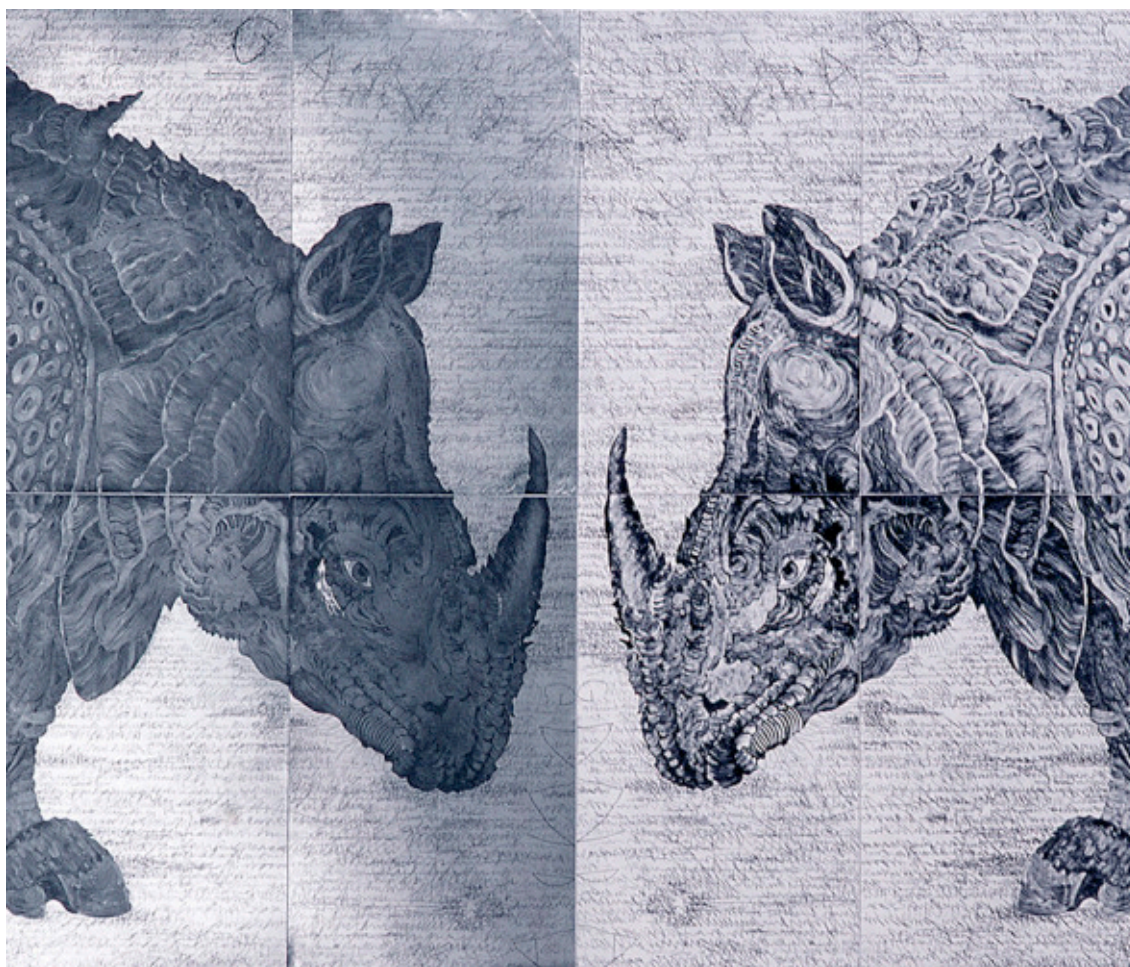
Sankey's 'post-modernist perspective' explored the notion of how the printed word or image can supplant more experiential perceptions of the world in which we live.⁶⁵⁹ While looking back to an historical printed image/text, at the same time she begins a new phase in her printmaking oeuvre where she considers the possibilities inherent in how the printed or spoken word shapes realities, and that these realities are layered in meaning and interpretation. Multi-layered lithographs become a thing of the past. Sankey's works become more considered and intellectual, superseding the intuitive and poetically primal lithographic landscapes that shimmered with refracted light.



Illus 130. Olga Sankey, *Tenet*, 1999, etched metal and etching on paper, 128.5 x 375 cm.

⁶⁵⁸ Sankey was awarded *The Advertiser* newspaper Oscars 1999 Visual Arts Award for 'Best Print Exhibition' for *Tenet* at Robert Steele Gallery, 1999.

⁶⁵⁹ Shaw Hendry, "Tenet and Printed Matter", *Imprint*, 34, no.1 (1999), 13



Illus 131. Olga Sankey, (detail) *Tenet*, 1999, etched metal & etching on paper, 128.5 x 375 cm.

Tenet comprises ten panels of tin plates (each 64.3 x 37.5 cm) in two rows on the left, while the prints pulled from the plates are installed on the right. Hendry describes the resultant effect: “Thus we are presented with two huge rhinos facing off; the matrix and the resulting object displayed as a single work.”⁶⁶⁰ The plates were etched initially with hard-ground lines, and subsequently Sankey has used the ‘white-ground’⁶⁶¹ etching process in creating the brush-like textured areas in the front section of the rhinoceros and the tonal background areas. There is a lovely shift from light on dark to the inverse of this across the print, “the figure-ground relationship is gradually inverted”.⁶⁶² The text in the background is calligraphic and is

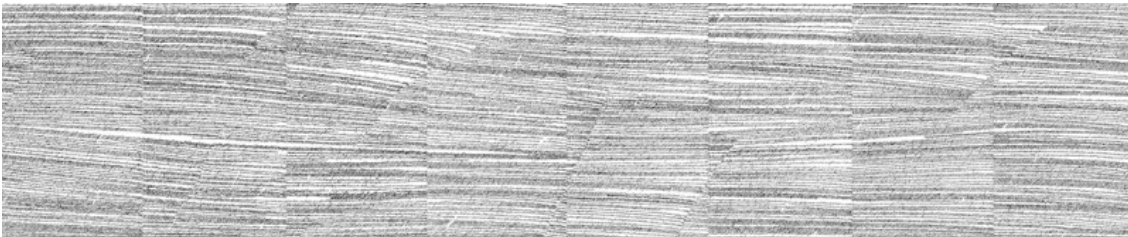
⁶⁶⁰ Hendry, “Tenet and Printed Matter”, 13

⁶⁶¹ White-ground is a combination of pure soap flakes, Titanium white pigment, linseed oil and water. The ground is mixed with water and applied to the plate with brushes and sponges to create textured areas. After it has dried, the plate is etched. The soap dissolves and allows the mordant to gradually etch the plate to create the texture, while the Titanium pigment and oil form a semi-resist. Tin plate works particularly well with white-ground etching as the tin plate has a thin steel middle that etches to black (unlike copper and zinc plates) without having to use an aquatint.

⁶⁶² Olga Sankey, “Visible Language,” (masters thesis), Curtin University John Curtin Gallery, Perth 2002).

used to create a subtle texture that also alludes to the printed word. This large and commanding print installation had an immensely powerful graphic quality when it was exhibited in the warehouse gallery space at Robert Steele Gallery, formerly a furniture showroom, in Adelaide. *Tenet* extended Sankey's aesthetic vocabulary and gave rise to the conceptual frameworks of her subsequent series of works, *Handwriting* and *Speaking in Tongues*.

Sankey grew up in a bilingual family, with an intense form of Roman Catholic ritual and prayer pervading their family life. She and brother Ivan took turns attending mass with their father, and their family driving holidays included lengthy recitations of the rosary. Repetition of text in Sankey's works can be actual or imagined writing, and in some works the writing becomes the image. Sankey has long had an interest in text and image, and text as image.⁶⁶³ The words, the repetitions of words, prayers, and passages of words become transformed into tonal passages of whispered text. *Novena* (2001) is like *Tenet*, a series of panels installed in a single row of nine ink drawings, again with calligraphic text, but this time pared down to text only; a direct transcription of the rosary's set sequence of repeated prayers. There is no figurative intervention.

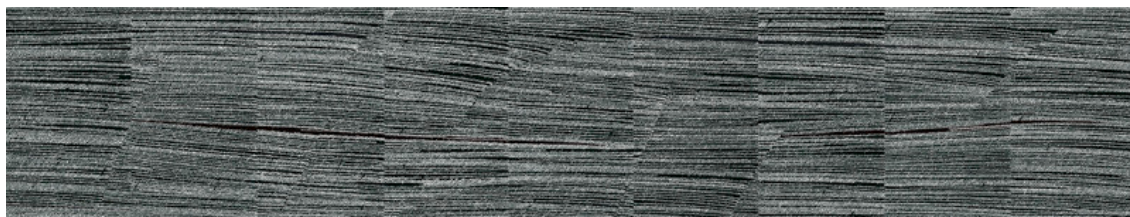


Illus 132. Olga Sankey, *Novena*, 2001, ink on paper, 41 x 260 cm.

Each section in *Novena* is a pause, or prayer, a long breath in and out, a cerebral incantation captured and committed to paper. Nine panels represent the nine days of devotions (of a novena) with an underlying request that the viewer maintains the faith by contemplating all nine panels. The visual poetry in this work, which is difficult to appreciate in reproduction, is reminiscent of the calligraphic scripts in Sankey's early prints, but here there are no compositional intrusions, just subtle transitions from one panel to the next. "Through repetition, words acquire a potency beyond their literal meaning and legible text is transformed into a woven

⁶⁶³ Image and text investigation was an essential aspect of Sankey's Master of Creative Arts thesis, *Visible Language*, Curtin University, 2003.

meditation.”⁶⁶⁴ A decade later, the ink drawings were scanned and the digital files inverted to form a new work, *Indulgence (partial)* (2010). The laborious handwritten text of *Novena* becomes in effect the matrix for the digital print, referencing the dubious practice during the late Middle Ages of selling indulgences; those who could afford it could purchase credit from the Roman Catholic church to partially pay off their debt for earthly misdeeds and thus reduce their time in Purgatory before entering the Kingdom of Heaven.



Illus 133. Olga Sankey, *Indulgences*, 2010, digital print, 40 x 214 cm.

It was in the early 2000s that Sankey began to explore digital processes in her prints. Adobe Photoshop was launched in March 1989 and many artists began a journey of discovery with a graphical user interface, holding a mouse instead of a pencil or paintbrush. In mid-1991, David Cannell, technical officer for painting at the SASA, was experimenting with the software and introduced it to lecturers who were interested. Sankey and Longley had sessions with Cannell learning the tools and basics of Adobe Photoshop.⁶⁶⁵ By the mid-to-late 1990s, most art schools around Australia had some digital facilities, and the location of the digital facilities in the art schools was a factor in how readily the new computer-generated processes were taken up by printmaking students. At Underdale, the SASA computer facilities were originally located as an independent unit, called Digital Imaging for Visual Artists (DIVA), run by painting lecturer Tim Waller. The digital facilities were absorbed into the photography department at the SASA when the school moved from Underdale to City West (2005) but students and lecturers from all courses continued to have access.

⁶⁶⁴ Olga Sankey, Compilation of artist statement information given to author, dated June, 2006.

⁶⁶⁵ Longley subsequently taught digital imaging at SASA, NASA, ACSA and AC Arts and attended an Australian Network for Art and Technology Winter School in Computer Generated Imagery at Regency Park TAFE in the early 1990s taught by Josephine Starrs, a member of the VNS Matrix, an Australian feminist artist group who were active from 1991 to 1997.

Using Adobe Photoshop came naturally for Sankey, who had spent many years creating her prints using layers of transparent colours and line-work in lithographs and etchings. Sankey was attracted to working digitally because of “the way you can structure images and pull them apart... build the image up in layers... even if it ends up being a one colour etching, it’s built up in various stages, and it just suits the way I work”.⁶⁶⁶ The digital file became the new matrix for Sankey. Her ability to successfully negotiate the digital landscape was predicated upon her persistent interest in creating multiples. “Whether an artist chooses to use found objects, arranged, inked up and printed by hand, or to create an image on a metal plate, on a computer screen, on a chunk of wood or stone, the result in each case is an artwork which has been produced in two stages: the creation of the matrix and the transfer of the image from the matrix to another surface”.⁶⁶⁷ Sankey combined her traditional printmaking knowledge with new digital possibilities. She used digital techniques to construct images, and sometimes these become traditional prints, and at other times, the digital files were output to high-end, pigmented, inkjet printers. State-of-the-art high-quality inkjet printers have increased archival longevity,⁶⁶⁸ and produce very seductive surface qualities when printed onto traditional printmaking papers, such as Somerset and Hahnemühle, which have been treated with a surface emulsion to trap the ink and retain luminosity in the digital print process.

In 2003, Sankey was visiting lecturer and artist in residence at the Tasmanian School of Art (TSA) where the computer facilities were located in the printmaking department. The new, digital technologies were enthusiastically adopted by TSA printmaking lecturers, Milan Milojevic, Mary Scott and Bill Hart, and they formed the Digital Art Research Facility (DARF) in 1995. These printmaking lecturers were interested in researching “methodologies for the adaption of existing computer printing hardware and software to accommodate the traditional techniques of ink and pigment layering used in fine art disciplines of painting and printmaking”.⁶⁶⁹ Digital prints, when compared to prints made using traditional printmaking techniques, often lacked the dimensional surface quality that was inherent in the raised lines of intaglio prints or the translucent surfaces of lithographs. It was this

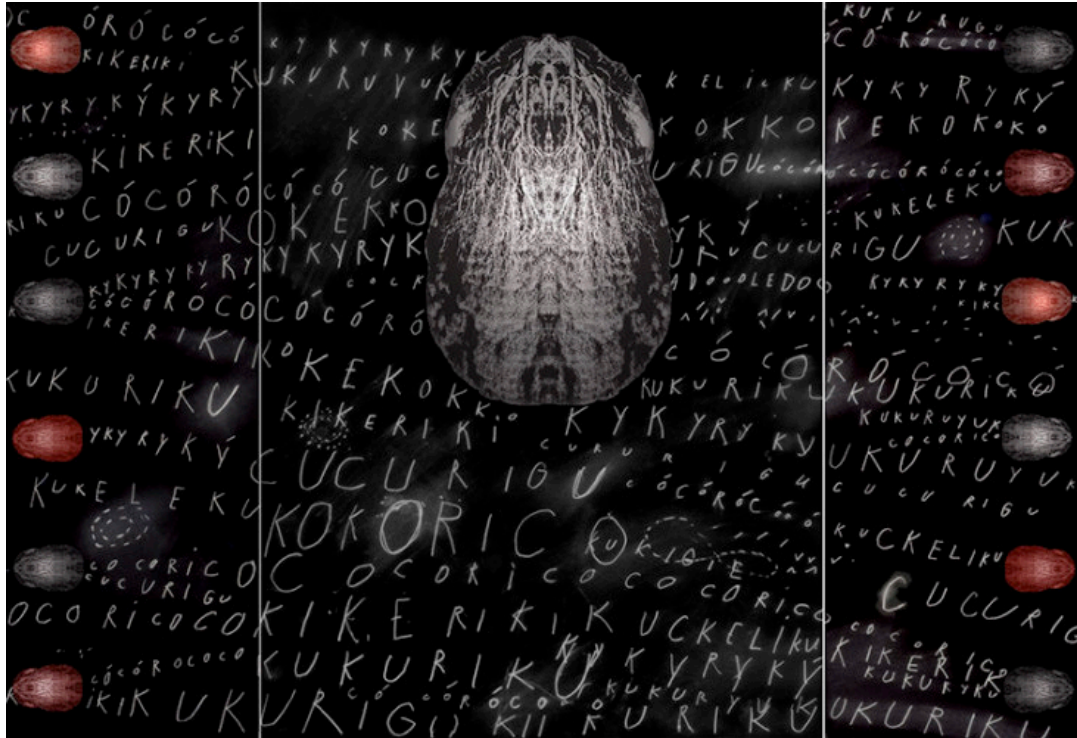
⁶⁶⁶ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.

⁶⁶⁷ Olga Sankey, “SA Survey Essay”, *Imprint*, 31, no.3 (1996), 25

⁶⁶⁸ A digital print does not last as long as a traditional print using traditional intaglio inks on quality paper. Wilhelm Imaging Research conducts research on the stability and preservation of traditional and digital colour photographs and motion pictures. Accessed October 12, 2016. <http://www.wilhelm-research.com/index.html>

⁶⁶⁹ Diana Kloasen and Bill Hart, “Being Digital: digital and computer imagery in Tasmanian printmaking,” *Imprint*, 32, no.1 (1997), 28

quality of print ‘richness’ that the DARF team were investigating with layers of inkjet printing. Milojevic’s digital prints had a lustrous surface quality due to the registered layers of over-printed inks and, on occasion, he printed or embossed an etching or woodcut on top of the digital print to increase the sensuality of the surface quality.⁶⁷⁰



Illus 134. Olga Sankey, *Glossolalia*, 2009, digital print, 68 x 100 cm.

Early digital prints by Sankey retained a hand-drawn quality, whereby drawings were scanned and ‘processed’, layered, inverted, collaged and manipulated. Part of her *Speaking in Tongues* series, the *Glossolalia* prints (2009) are highly crafted digital prints. Sankey used a photograph she took of a bush from Cape de Couedic (1977) to create the tongue texture. She halved the image and copied and pasted a mirror image of the half-bush to create the tongue, which was then layered on top of drawn text against a velvety black background. In the *Glossolalia* triptych, “the incantation ‘kororik-kikiriki-kukeleku-cocorico’ might suggest the speaking-in-tongues of Pentecostal ecstasy or alchemaic [sic] mysticism ... [but] these words translate as

⁶⁷⁰ The Alcorso Foundation website, which sells Milojevic’s digital prints, notes “Milan, ‘sampling’ traditional printmaking marks, seamlessly brings elements together in what Max Ernst called a plane of consistency, where two or more incompatible realities meet. The prints Milan creates are printed digitally and then added to in layers using traditional printmaking media such as etching and woodcut. In *Terra Incognita* he has over printed a wood block onto digitally printed images.” Alcorso Foundation, accessed on October 12, 2016. <http://www.alcorso.org.au/milan-milojevic-terra-incognita/>

‘cock-a-doodle-do’ in various languages.”⁶⁷¹ Sankey is exploring how the sound of unfamiliar languages can equally indicate that the speaker is uttering some divine language or perhaps talking gibberish. Sankey’s attention to language and words, both spoken and written, is indicative of growing up in a bi/multilingual family. Her “linguistic experiences revealed the inherent arbitrariness that occurs in slippages and seepages between language and its myriad interpretations”.⁶⁷² The subtle humour of the work also alludes to the ‘ambiguous permutations’ inherent in spoken and written languages.

In 2005, the SASA moved from Underdale back to the city centre, as part of the City West campus of UniSA and Sankey continued to use the facilities to produce her work on weekends and evenings. There were advantages to being back in the city centre, but many of the SASA studios lost space in the move. Printmaking fared reasonably well with equipment and space in relation to some of the other studios, but nevertheless struggled to find direction in the new environment. Sankey continued with honours co-ordination and teaching Image and Text, and shortly after the move to City West, in 2006, a group of School of Art, Architecture and Design (SASA) lecturers formed the Digital Art Research Experiment (DARE) group that investigated the processes and boundaries around the evolution of digital media.⁶⁷³



Illus 135. Olga Sankey, *Xanadu*, 2006, Digital print (2 layers), 130 x 80 x 3 cm framed.

⁶⁷¹ Zeplin, "The ear, the eye, the tongue and the print", 21

⁶⁷² Zeplin, "The ear, the eye, the tongue and the print", 20

⁶⁷³ Group members included Di Barrett, Greg Donovan, Andrew Hill, Mark Kimber and Olga Sankey. Exhibitions included *Transmission*, SASA Gallery, 2007 and *embody-ment*, FUAM, 2010.

Sankey's *Illusions* series of digital works continued her investigations of slippage and deconstructed viewpoints, with text being absorbed into increasingly non-text/visual compositions. In many works, the graphic marks pertaining to a hand-written or hand-drawn image, are replaced with hard-edged, amorphous visual elements, with the fragments being "presented in layers, allowing the passer-by a glimpse of their meaning during their momentary alignment". The text "Beware", which is contained within the two-layered digital print *Xanadu*, can be read as a warning to guard against idealised misconceptions and references Coleridge's 1816 poem of the same name. Some of the visual information is printed onto the reverse side of the glass, which is also used to frame the work.



Illus 136. Olga Sankey, *Forked Tongue*, 2007, digital print & sandblasted glass (diptych), 104 x 154cm framed.

Sankey's continued use of the diptych format for many of her works, creates an interesting dynamic. Sometimes each part is quite similar in colour, composition and use of line, yet in other works the two sections stand against each other, contrasting, pushing and pulling, like earlier compositional elements in Sankey's lithographs. In the layered digital print *Forked Tongue*, Sankey notes that the "awkward marks of children learning by rote are set against the Voice of Authority emanating from a burning bush". The text "GO TO HELL" is divided between the digital print layer and the missing parts of letters are sandblasted onto the reverse side of the glass. One

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only gets the full text message when viewing the work from a position whereby the two layers of text become synchronised. This will be a different position for each viewer as they bring their physical dimensions into the viewing formula, and each viewer will bring to the “GO TO HELL” text a vastly different personal meaning. The word “verily” appears in a field of W letters on the panel on the right. “Verily” is an archaic word alluding to truth and certainty. There is nothing certain in this work; more questions are proffered than are answered. Nevertheless, Sankey maintains a compositional balance within the work by placing a section of the burning bush on the right-hand edge of the scratchy text panel on the right. This placement is reminiscent of how Sankey managed to expand and contain a pictorial space in earlier prints such as *Laughter’s echo*. Sankey’s *Forked Tongue* is multi-layered and propositional and, while superficially teasing the viewer to line-up the textual elements, the work also offers numerous readings on a much deeper level.

Sankey’s work became more technically refined with the use of a specialised printer used by students and lecturers at the SASA. The Océ Arizona 350GT UV flatbed inkjet printer prints on a wide range of support materials, including canvas, paper, polycarbonate, and aluminium sheet. All SASA departments have access to the digital facilities, and Sankey reflects “that printmaking is more democratized and has become less of a specialization”.⁶⁷⁴ Artists through history have taken advantage of the new technologies of their era to make highly individual works of art - Honoré Daumier used the new (1796) commercial print process of lithography to make audacious political prints. In many of her early digital prints, Sankey took digital files to be printed by high-quality inkjet printing businesses in Adelaide, such as Elite at Keswick and ProLab in Norwood. However, when Sankey needed printing on glass, polycarbonate or aluminium, she used the Océ inkjet printer at the SASA.

In 1997, Sankey was described by Grishin as “one of the most interesting printmakers working in South Australia ... A consummate technician, working with a large number of printmaking technologies, her prints ... retain the traces of human thought and endeavour”.⁶⁷⁵ The digital works incorporating Sankey’s idiosyncratic Cy Twombly-like graphic marks, such as *Forked Tongue*, are more satisfying than the hard-edged *Illusions* series of digital prints typified by works such as *Xanadu* and *Paradise Lost*. A major strength of Sankey’s work has been her ability to orchestrate line and colour in

⁶⁷⁴ Olga Sankey, taped interview with author, Adelaide, SA, November 16, 2008.

⁶⁷⁵ Sasha Grishin, *Australian Printmaking in the 1990s: Artist printmakers 1990-1995* (Sydney: Craftsman House, 1997), 260

a ritualised space. Her early lithographs and etchings, and even the digital works with hand-drawn visual elements, have a direct connection with Sankey's expression of humanity, and it is this quality that is absent in the sophisticated text-synchronised prints on glass, which are more cerebral.



Illus 137. Olga Sankey, *Spoils*, 2003, 5 etchings, 33 x 35 cm each print.

Sankey has produced two folios of prints. The first, in 2003, was hand-printed from etched tin plates and demonstrates Sankey's absolute mastery of etching tin plates incorporating the use of white ground for her gestural textured areas, contrasted by scratchy and uneven background biting of etched hard-ground lines. The *Spoils* folio plates are printed using the 'a la poupée' inking technique where multiple coloured inks are applied to the one plate and printed in one run through the press. *Mumbo Jumbo*, a folio of digital prints made by Sankey in 2011, reveals her proficiency with layering and colouration in Photoshop but it does not have the direct sensual appeal of the hand-drawn plate-work of the *Spoils* folio prints. It is somewhat curious that Sankey, who has had an ongoing interest in image and text, has not produced more folios or artist books during her career.



Illus 138. Olga Sankey, *Mumbo Jumbo*, 2011, Folio digital prints, 24 x 95 cm.

Sankey has continued to challenge her working processes and, in many ways, her prints have also interrogated the medium of printmaking itself in a kind of post-modern strategy whereby the object is interwoven with its own meaning. Lecturing in visual art at universities is predicated upon teaching research methodologies in order that students underpin their media investigations with a strong conceptual basis. Sankey worked at the SASA from the mid-1980s until she retired in May 2016.⁶⁷⁶ University lecturers gain 'research points' for their exhibitions and publications that contribute to their university's profile and reputation. They also gain funding/equipment for research-based projects as their research points accrue. Lecturers at the SASA had enjoyed one 'research' day per week that they could spend on their art practice. From 2000, this began to be eroded as Sankey's administrative duties increased. Sankey's career in the visual arts has been interwoven in and around her academic life at the SASA. There is a certain prestige in being a tenured lecturer at a university, but this professional esteem is mitigated by reduced studio time and academic demands. The dilemma of being a time-poor academic is somewhat ameliorated when students transition into professional artists.

⁶⁷⁶ During this time, Sankey gradually became more involved with school administration and degree planning, and in 1996 she was a member of the working party that developed the standalone honours degree. In 1997, she was promoted to lecturer level C (senior lecturer), and was the coordinator of the new honours degree.

Sankey's students from the SASA have sometimes stayed and worked in South Australia but, in some instances, they have gained a reputation interstate. Sankey's printmaking student Rebecca Mayo, was at the SASA from 1989-1992, but left Adelaide in the early 1990s for Melbourne. Mayo, a PhD candidate at the School of Art, ANU has successfully reinterpreted her printmaking training into "performative attributes of repetition and re-iteration" whereby the repetitive processes so integral to printmaking are apprehended through the rhythm and meditation of walking.⁶⁷⁷

Georgia Thorpe also graduated from the SASA in 1992 and moved to Melbourne after she spent time printmaking in the UK at the Putney School of Art, South London and then at the Center for Contemporary Printmaking in Connecticut, USA. More recently graduates from Adelaide College of the Arts (AC Arts), such as Josh Searson, Hannah Williams and Andrea Przygonski, have studied printmaking with Sankey through the BVA honours degree at the SASA. Searson now teaches at the AC Arts and Williams is a sessional printmaking lecturer at the SASA.

Sankey's exhibition profile includes repeated success in being selected for competitive national and international printmaking exhibitions.⁶⁷⁸ Her solo/joint exhibitions have been in Adelaide, Melbourne and Sydney galleries but Sankey has not achieved a strong national profile. This could be due to Sankey having fewer solo exhibitions than a studio-based artist, or as a result of her living and working in South Australia. Printmakers from Melbourne and Sydney often gain a greater national profile than artists from smaller capital cities or regional centres.

Sankey's body of work is relatively small but her printed works emanate a luminous intelligence. They are beautifully hand-crafted, even when digitally printed. Continuing with lithography was difficult for Sankey as the process exacted a heavy physical toll. Digital technologies offered her a myriad of ways in which she could express her ideas. In some instances, Sankey simply printed a digital file onto inkjet printmaking papers but, as with her layered lithographs, her meticulous and considered workings in Photoshop were as laborious in the making as her hand-printed lithographs. As a graduate with both a literature degree and fine arts degree, there is clarity of intent in Sankey's works, combined with a generous amount of wit

⁶⁷⁷ Rebecca Mayo's website, <http://rebeccamayo.com/about/>. Accessed on October 19, 2016.

⁶⁷⁸ International print competitions include: Bharat Bhavan International Print Biennial 2006, India; Montreal International Miniature Print Biennial; Osaka Print Triennale; Sapporo International Print Biennale. National print competitions include: City of Hobart Art Prize; Fremantle Print Award; Hutchins Art Prize; Swan Hill National Print & Drawing Award; and Mornington Peninsula Print Award.

and irony. Her work continues to resonate with a unique juxtaposition of cultural and religious perceptions, combined with an eccentric world-view.

PART FOUR - Printmaking in South Australia - shifting fortunes

Chapter 16

Economies of scale: Melbourne and the Print Council of Australia

There are economies of scale (or critical mass) that contribute to the ability of a city or town to attract and keep thinkers, business entrepreneurs, cultural organisations and artists. Adelaide continues to be an innovative city, with a planned cultural precinct where the State Library of South Australia (SLSA), the Museum of South Australia (MSA), the Art Gallery of South Australia (AGSA), and Adelaide University line up along North Terrace, and a host to renowned festivals, including the Adelaide Festival of Arts (1960), Adelaide Writers' Week (1960), WomAdelaide (1992) and the Festival of Ideas (1999).

Nevertheless, smaller cities like Adelaide have difficulties retaining the talent they produce. Graduates and artists often leave Adelaide in search of greener pastures in the bigger cities of Melbourne and Sydney. Karin Ostermann, visual arts assistant at the Festival Centre, where the exhibition *Expatriates or Exiles* was held in 1986, rationalised that artists left Adelaide for Melbourne and Sydney as they offered more opportunities: "That's where they get recognition for their work. The irony is SA is supposed to be the State of the Arts or the Festival State."⁶⁷⁹ Art critic John Neylon contributed his views about artists who leave, when he wrote about the same exhibition: "It's that an 'uneasy and fairly erratic support environment' [it sounds like a moth-eaten safety net] has contributed to an artistic exodus, interstate and overseas."⁶⁸⁰

It is a complex equation to unravel. Not only is Adelaide one of the smaller capital cities in Australia, it is also geographically removed from the well-populated eastern seaboard cities, and even more distant from Perth in the west. South Australia is a highly centralised state, as most of the state's population live in Adelaide. Unlike NSW, Victoria and Queensland the main regional centres in South Australia such as Mount Gambier, Whyalla and Gawler have quite small populations.⁶⁸¹

⁶⁷⁹ Katherine Goode, "Gone But Not Forgotten," *The Advertiser*, Magazine section, Oct 18, 1986. 19

⁶⁸⁰ John Neylon, "And furthermore - Expatriates or Exiles," *The Adelaide Review*, Nov, 1986.

⁶⁸¹ South Australia has only one city, Mount Gambier, which other than Adelaide is included in the largest fifty cities in Australia. "Top 50 in 2016. Largest cities and towns." Smartline, accessed on

In larger cities, there are more opportunities, but there are also more people competing for them. It is a pro-active career choice for graduates and artists to leave their known environment and work interstate or travel overseas. The benefits of leaving to see new art, study with specialists, or form extended networks of professional relationships is to be commended. However, artists will not return unless they envisage being able to maintain a professional arts practice, even if they must undertake part-time work in another field for living expenses. Unlike Melbourne, it has been difficult to sustain a printmaking practice in Adelaide. There is no doubt that Melbourne has been able to maintain a strong printmaking presence since WWII. Printmaking has been taught since the early 1950s, commencing at the Working Men's College (now the RMIT University) where artists including Len French, Tate Adams and Fred Williams were part of the 'Working Men's College Group'. Interest in printmaking spread to other places, such as Caulfield Tech (now Monash University) and Swinburne Tech (now Swinburne University).⁶⁸² Additionally, the Print Council of Australia (PCA), the national membership organisation promoting printmaking, was formed in 1966 in Melbourne. Sellbach approached Hoff, then Keeper of Prints at the NGV, and artist/printmaker Grahame King to assist in forming an organisation that would "overcome the isolation of the artist and bring him or her in touch with the collector... to emphasise the collector rather than the artist seemed important ... [in] the establishment of an intelligent framework of people who understood and loved the print and who would ... form a culture of the print media".⁶⁸³ This objective has perhaps been one of the main reasons that the PCA has survived as an organisation. Linking the Member Print Commissions with an educated audience of print collectors has been one of the PCA's main survival strategies.

Imprint magazine has been the other great strength of the organisation, helping to diffuse the Melbourne-centric bias that has existed since the PCA's inception. Important too were the printmaking exhibitions in Australia and overseas in the 1970s. Touring exhibitions went to Poland, Japan, Sweden, New Zealand and

November 16, 2017. <https://www.smartline.com.au/mortgage-broker/jthomson/blog/top-50-largest-cities-and-towns-in-australia-in-2016>

⁶⁸² Diana Davis, "The PCA: Retrospect and Prospect," *Imprint*, 41, no.2 (2006), 1-2

⁶⁸³ Anne Kirker and Udo Sellbach, "A Perspective on the Print Council of Australia," *Imprint*, 26, no.3 (1991), 15

Germany and assisted in elevating the profile of printmaking so that it was understood to be “a discipline and artform in its own right”.⁶⁸⁴

The coalescence of the Working Men’s College Group of printmakers, the Studio One group, the Melbourne Graphic Artists, the PCA, and Tate Adams establishing Crossley Gallery (1966), the first commercial gallery dedicated to original prints, have led to Melbourne becoming, and remaining, the print capital in Australia. Added to this is the remarkable range of prints made in Melbourne in the 1960s and 1970s – consummate intaglio prints of dislocated figuration by printmaker/sculptor George Baldessin, visionary landscape prints by Fred Williams, Jan Senbergs’ powerful cityscapes, Adams’ charming linocuts and wood engravings, King’s calligraphic lithographs, and Sellbach’s haunting graphic works. Melbourne was an exciting city for printmaking from the late 1950s and has continued to maintain this focus. Grishin’s selection of printmakers for his book *Printmakers in the 1990s* confirms the strength of print practice in Melbourne at the time. Of the 157 artists chosen for the book, nine were from South Australia and sixty were from Victoria (inclusive of artists who had prints made at workshops and educational institutions: APW, Viridian Press, Port Jackson Press, and RMIT). South Australia’s nine printmakers approximated 5.7% of the 157 chosen, when the percentage population of South Australia (in 2004) was 7.6%. Conversely, the sixty printmakers from Victoria approximated 38% of the 157 chosen, with the percentage population of Victoria (in 2004) only 25%.⁶⁸⁵ From these figures we can interpret that Victoria had a much stronger representation of printmakers than South Australia in the publication. This simple quantitative analysis provides an indication of the relative strengths of printmaking in each state, notwithstanding that Grishin’s selection was based on information that he received from printmakers; some may have missed the deadline, other printmakers may have been overseas and not received any notification.

Sydney has not featured as prominently as Melbourne in the post-WWII history of printmaking, at least in part due to the later introduction of printmaking to teaching institutions. The lack of institutional facilities was compensated by the founding of the Sydney Printmakers (SP) in 1960, which aimed to facilitate exhibitions and provide information on printmaking and printmaking processes. The organisation has represented the best printmakers in Sydney and has remained totally independent:

⁶⁸⁴ Kirker and Sellbach, “A Perspective on the Print Council of Australia” 15

⁶⁸⁵ Percentage population figures of each state in 2004, accessed on July 21, 2016.

https://en.wikipedia.org/wiki/List_of_Australian_states_and_territories_by_gross_state_product.

“From the start they became the principle forum for printmakers in Sydney and have continued to play a constructive role through to the present day.”⁶⁸⁶ The pull of artists from South Australia to venture interstate has historically seen Melbourne as the city of choice over Sydney, mainly due to the closer location. As well, the PCA, the Australian Print Workshop (APW), access workshops, and numerous print-related galleries combine to form a printmaking hub in Melbourne.

⁶⁸⁶ Sasha Grishin, "The Sydney Printmakers: Our History," The Sydney Printmakers, accessed on June 15, 2016. http://sydneyprintmakers.com.au/the-sydney-printmakers/#our_history.

Chapter 17

Key artists leave Adelaide

In Adelaide, the migrant experience post-WWII was wide-ranging and sustained in the visual and performing art communities generally (the Marek brothers, the Dutkiewicz brothers, Ostoja-Kotkowski and Stanislaus Rapotec⁶⁸⁷) but more short-lived in printmaking circles. In 1960, German artists Sellbach and Schepers combined forces with the dynamic principal of the SASA, Beadle, to create a professional printmaking workshop that reinvigorated printmaking in South Australia. Printmaking, for a brief time, had a national focus. Interstate writers and curators commented on the professionalism and quality of printmaking in Adelaide. Unfortunately, this was not to last. Beadle left Adelaide for New Zealand at the end of 1960 and Sellbach left in late 1963 and settled in Melbourne in 1965. The focus of the printmaking world, for the numerous reasons discussed above, shifted to Melbourne.

Key figures necessary for critical mass moved on. It is hard to argue that staying in Adelaide, as opposed to leaving for a larger city, was the major factor in whether an artist developed a significant career or faded into obscurity. It becomes a hypothetical discussion, however, it is useful to track some of the artists who left Adelaide and review their contributions to printmaking. In Melbourne, Sellbach was instrumental in forming the PCA. Would he have been motivated to initiate this organisation if he had stayed in Adelaide? Ron Appleyard, Keeper of Prints at AGSA, like Hoff, was purchasing contemporary prints by local artists for the collection, Sellbach and Schepers included. There was strong institutional support through the SASA. Still Sellbach left Adelaide, mainly for personal reasons, and Melbourne gained an inspirational lecturer and the PCA.

Other key lecturers at the SASA left Adelaide, Seidel for personal and Reddington for professional reasons. Seidel was reluctant to leave Adelaide as he was head of the art department at the Bedford Park Teachers College at Flinders University (1968), but he had a difficult divorce and wanted to move on. In Melbourne, Seidel worked at Preston Institute (now Phillip Institute of Technology) and was appointed as foundation head of the School of Art and Design. Seidel was instrumental in setting up the Victorian Print Workshop, now the Australian Print Workshop (APW) in 1981,

⁶⁸⁷ After living in Adelaide for a short time, Rapotec contributed regularly to *Ivor's Art Review* with his "Sydney Letter".

“promoting the idea of the Workshop through his position on the Victorian Council for the Arts”. This workshop would fulfil the needs of the community of printmakers in Victoria to provide a substantial and accessible workshop where original prints of professional quality could be produced.⁶⁸⁸ The workshop had idealistic notions: there was a gender equity on the board, and four places were reserved for artists - Bea Maddock, Noel Counihan and William Kelly were part of the first board.⁶⁸⁹ John Loane became the first director of The Victorian Print Workshop from 1981 to 1987, and then Neil Leveson followed from 1988 to 1992. From 1994, Anne Virgo has guided the APW through a range “of outreach programs and projects beyond the confines of its Melbourne workshop.”⁶⁹⁰ The workshop has flourished and, operating as a not-for-profit organisation, it has been responsible for the production of original, limited edition, fine art prints, as well as offering access facilities, fine art printing services and printmaking classes. The APW has initiated numerous projects with indigenous artists, and toured exhibitions nationally and internationally, run master classes by visiting printmakers and created numerous printmaking scholarships.

Born in Chicago, Reddington married an Australian and, after reluctantly acquitting his military service and then completing his Bachelor of Fine Arts in painting and drawing in 1958 in Chicago, he came to Australia in 1959 and worked at the RMIT. In 1960, he brought fifteen students on the train to Adelaide to see the *Paintings by J.M.W. Turner* exhibition from the Tate Gallery, one of the inaugural Adelaide Festival of Arts exhibitions. After requesting a pay rise at the RMIT and being unhappy about the negative response, Reddington sent examples of his work to Beadle at the SASA in response to a position advertised and was hired to work there in 1960. Reddington liked Beadle very much, saying “I liked the man straight away, this was my kind of person ... There was this rotund fellow, jovial, smart, a real raconteur, and I thought, my god, I’d love to work with this guy, and we hit it off straight away.”⁶⁹¹ Working in the painting department, Reddington also spent time with Sellbach and Schepers in the graphics workshop making screenprints. Reddington left Adelaide, before Sellbach, moving to the AGNSW to run their education program because when he applied for the head of painting/senior lecturer

⁶⁸⁸ Roger Butler and Anne Virgo, *Place made : Australian print workshop* (Canberra: National Gallery of Australia, 2004), 15

⁶⁸⁹ Roger Butler in Butler and Virgo, *Place made*, 15

⁶⁹⁰ Anne Virgo in Butler and Virgo, *Place made*, 53

⁶⁹¹ Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

position, it was awarded to Gordon Samstag who, according to Reddington, “was a real bastard” making things very difficult for him.⁶⁹² Thus, Adelaide lost another exciting contributor to the SASA and the visual arts in SA.

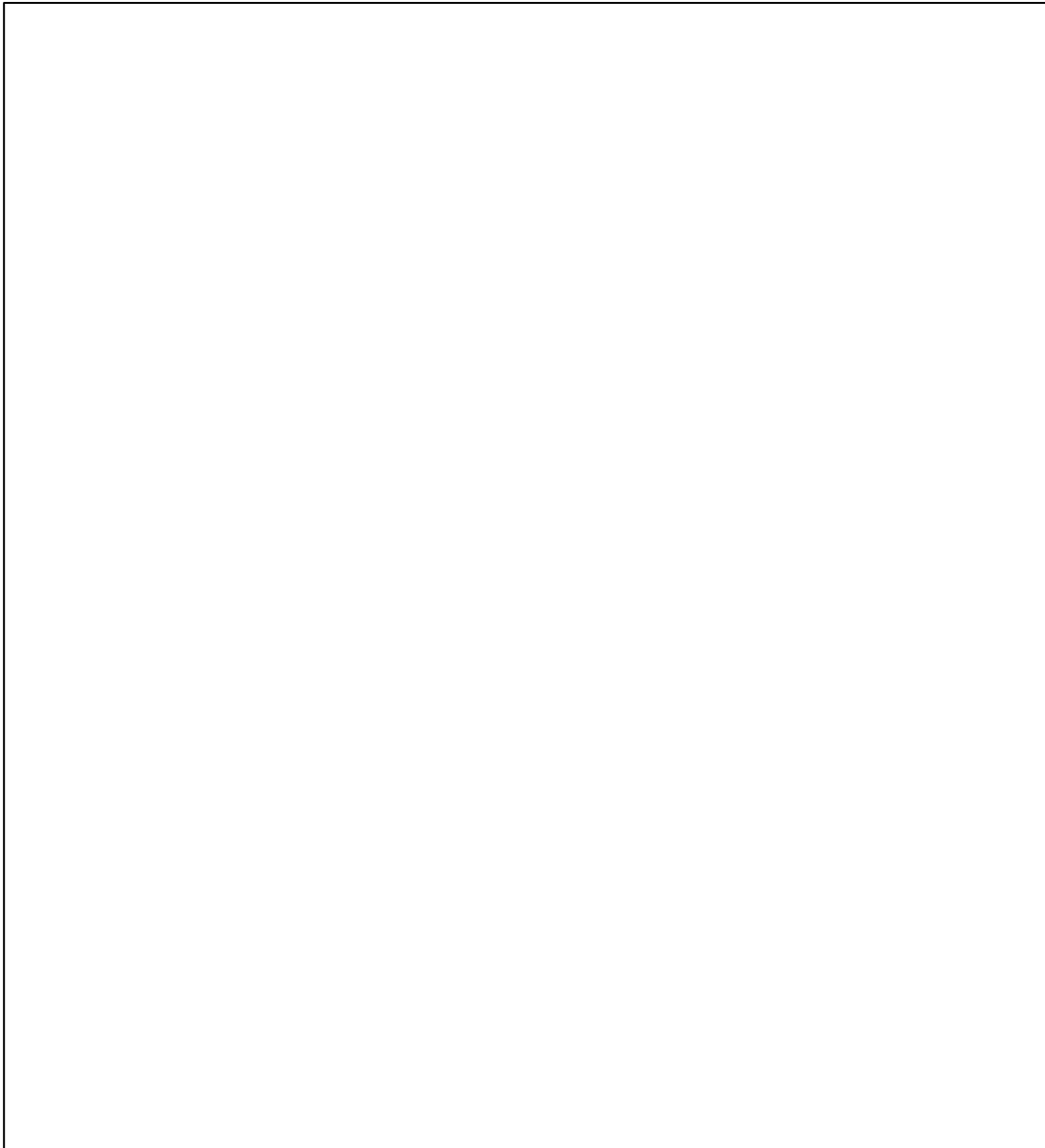
Robert Boynes and Mandy Martin were both active members of the PAM, but left Adelaide at the end of 1977 and began teaching at the Canberra School of Art (CSA), where Sellbach was director, in 1978. Boynes was appointed as senior lecturer and head of the painting workshop and he taught at the CSA (ANU 1992) until 2006, as well as maintaining a stellar career with national and international exhibitions. Living in Canberra, Boynes had convenient access to commercial galleries in Melbourne and Sydney and he continued to exhibit in his home state of Adelaide at Bonython Art Gallery (1966, 1970, 1980), Bonython-Meadmore Gallery (1986), Robert Steel Gallery (1999), and Greenaway Art Gallery (1994, 1998).

Martin admits to being disillusioned in the late 1970s when she realised that “we [PAM] had perpetrated a gross injustice on Will Hight [sic] in the guise of social reform, I realised I no longer wanted to use the techniques common to any propagandist organisation the world over ... I didn’t so much desert the ship but I certainly moved to one side”.⁶⁹³ Martin left Adelaide with her then husband, Boynes, and was appointed tutor in printmaking at CSA in 1979 and in the staff exhibition of the same year, Martin’s works were highlighted by arts writer Grishin, who said her drawings were “increasingly more powerful and intense”.⁶⁹⁴ Martin’s impressive career saw her move into making large-scale paintings and drawings, which draw attention to environmental issues through grand and majestic landscape compositions.

⁶⁹² Charles Reddington, taped interview with author, Moruya, NSW, October 10, 2009.

⁶⁹³ Mandy Martin, “Political Posters in Adelaide,” Centre for Australian Prints, Prints + Printmaking, accessed on July 27, 2012. Martin was upset by the Free Will Heidt campaign because in her opinion the middle class meddling of high-minded PAM members did nothing to assist the mass sackings of workers by Chrysler at the Tonsley Park factory.
<http://www.printsandprintmaking.gov.au/catalogues/bibliography/131206/martin-mandy-political-posters-in-adelaide.aspx>.

⁶⁹⁴ Michael Agostino, “The Australian National University School of Art - a history of the first 65 years.” (Canberra: ANU eView, 2010), 31, accessed on March 13, 2012.
http://eview.anu.edu.au/school_art/index.php.



Illus 139. Alun Leach-Jones, *Merlin's diary # 2*, 1969, screenprint, 75 x 75 cm. **Image not reproduced owing to copyright restrictions.**

Welsh-born artist Alun Leach-Jones came to Adelaide in 1960 and made prints at the SASA as an evening student until 1963, studying lithography with Sellbach.

Reddington and fellow student Sydney Ball became close friends with Leach-Jones. In 1964 and 1965, Leach-Jones travelled to England, visiting Chris Prater at Kelpra Studio, and viewing “limited edition images by leading Pop Artists Howard Hodgkin, Richard Hamilton, Patrick Caulfield and others [which] ... left a lasting impression on Leach-Jones ... He realised that instead of the artist making the work, a drawing or design could be given to a printer to produce the matrices and edition the

images.”⁶⁹⁵ Leach-Jones returned to Australia in 1966 and settled in Melbourne, where he began a collaborative association with commercial screenprinter Larry Rawling, eventually moving to Sydney in 1977.⁶⁹⁶ Leach-Jones continued to make screenprints with Rawling for thirty years. The *Merlin* series from 1969 features puzzles, mazes and magic, and classic Celtic imagery in which “ambiguity, complexity and contradiction abound.”⁶⁹⁷

After a decade as curator of prints and drawings at the AGSA, Alison Carroll left Adelaide in 1987 for personal reasons and also to expand her career, and returned to Melbourne (after living in London, Milan, Venice and Tokyo). Carroll set up *Asialink Arts* in Melbourne, which followed up on a number of projects that she had worked on in Adelaide, most importantly the exhibition *East and West: the meeting of Asian and European art* (1985) at the AGSA.⁶⁹⁸ Carroll was a very enthusiastic advocate of printmaking in South Australia with her publication on Hanrahan, and her catalogue *Graven Images* is a significant historical printmaking text that accompanied the exhibition.

Anne Virgo, director of the Australian Print Workshop since 1994, studied at the SASA from 1979 to 1982 and was one of the first intake when the school moved from North Adelaide to Underdale. After graduation, Virgo continued to make screenprints, working at the South Australian Workshop located near the Central Markets, considering screenprinting to be the most transportable print technique. Virgo felt that there were very few opportunities for art school graduates in Adelaide and left at the beginning of 1984 to be a coordinator at an artist-run initiative, Bitumen River Gallery in Canberra. Bitumen River Gallery had a strong association with poster makers and Virgo organised a number of exhibitions that showcased prints/posters and helped establish networks with contemporary art spaces interstate. After working as the gallery director at the Arts Council of the ACT, Virgo was the founding director of Canberra Contemporary Art Space until she resigned in 1993, and in early 1994 she moved to Melbourne and soon thereafter was offered the position at the APW. Virgo, an inspiring administrator, left Adelaide not long after completing her

⁶⁹⁵ Katherine McDonald, "A Dazzling Legacy: The Larry Rawling Print Workshop", accessed on August 24, 2016. <https://www.google.com/search?q=larry+rawling+master+printer&ie=utf-8&oe=utf-8&client=firefox-b>.

⁶⁹⁶ Sasha Grishin, *Contemporary Australian Printmaking, an interpretative history* (Roseville East NSW: Craftsman House, 1994), 97

⁶⁹⁷ Bronwyn Watson, "Public works: Alun Leach-Jones," *The Australian*, accessed on August 24, 2016. <http://www.theaustralian.com.au/arts/review/public-works-alun-leach-jones/story-fn9n8gph-1226177229907>.

⁶⁹⁸ Alison Carroll, email communication, July 21, 2016.

studies. Her stewardship of the APW over twenty years has guided the organisation through a period of extraordinary development and growth, resulting in the expansion of APW's programs, services and facilities augmented by a highly successful program of organisational sustainability and capacity building.⁶⁹⁹

By the mid-1960s, Adelaide had certainly lost some of its printmaking status with the departure of key staff members, such as Sellbach in late 1963 and Seidel in 1968, along with printmaking student Leach-Jones in 1964 and SASA graduate Hanrahan, who left to work in London from 1963 to 1964 and again from 1965 to 1973. The dynamic principal Beadle (1958-60) who was responsible for employing key SASA staff, including Sellbach, Leckie and Reddington, left Adelaide for New Zealand in early 1961 and Allan Sierp, an inspector of art at the Education Department of South Australia, was subsequently promoted to principal of the SASA. By 1966, most of the highly experienced and trained staff who had been appointed by Beadle to initiate the new diploma course had left South Australia to work interstate or overseas.⁷⁰⁰ Sierp was replaced as principal by Douglas Roberts in 1964.

Other artists left too - Dušan Marek left because he could not live in a city that rejected his art. He went on to become an artist of national significance. Anton Holzner and Syd Ball left South Australia and had impressive professional careers. The ebb and flow of artists to and from a specific location is a natural occurrence, but when many key artists move away and are not replaced by artists/lecturers of a similar calibre, then there is a corresponding shift in the 'cultural capital' vested in that city or institution.

⁶⁹⁹ Anne Virgo, email communication, August 25, 2016.

⁷⁰⁰ Neville Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model" (PhD thesis, University of Adelaide, 1991), 426

Chapter 18

Shifts in artform popularity

Shifts in the popularity of different artforms are a continual source of renewal in the visual arts, and South Australia is not unique in the waxing and waning of popularity of different media through time. Daniel Thomas observes that “Art in Adelaide in the 1960s seemed, to an observer from Sydney, more progressive, more in touch with international developments than art in Melbourne or Sydney.”⁷⁰¹ The 1960s was the ‘golden age’ of printmaking in South Australia, with a tangible energy around printmaking and print lecturers: Sellbach, Schepers, Hanrahan, Seidel, Paul, Kempf and Brown. John Neylon, a student in the late 1960s, reflects that these lecturers “were exhibiting actively, and were inspirational figures, but it was a kind of print culture in the European modernist tradition ... It had very strong aesthetic values. Books on modern printmaking were usually European or British. And when we were shown examples, when we went to the art gallery it was the same”.⁷⁰²

Another art medium which gained popularity in Adelaide from the late 1960s until the late 1970s was a form of ceramics expressing “highly personal statements and feminist, social or moral issues”.⁷⁰³ Ceramics, like printmaking, “lies in the uneasy ground between fine arts, crafts and industry”⁷⁰⁴ and artists working in both these media suffer from the fine art hierarchies. Bill Gregory from England became lecturer in ceramics at the SASA in 1966, and he was awash with recent British developments in popular culture and fashion. Gregory’s works were emblematic of the Skangaroovian Funk ceramic group, where the works sat outside a “predominantly Orientalist aesthetic and philosophy” and were inspired by contemporary political and social polemics.⁷⁰⁵ An exhibition in 1968 at Pinacotheca Gallery in Melbourne included ceramics that were described by Patrick McCaughey as “splendidly hideous and marvellously useless, taking the mickey out of arts and crafts pottery ...”.⁷⁰⁶ Other South Australian artists who identified with the Skangaroovian

⁷⁰¹ Daniel Thomas, “Foreword” in Judith Thompson, “Skangaroovian Funk: Peculiar Adelaide Ceramics 1968-1978,” (Adelaide: Art Gallery Board of South Australia, 1986).

⁷⁰² John Neylon, taped interview with author, Adelaide, SA, June 14, 2016

⁷⁰³ Thompson, “Skangaroovian Funk”, np.

⁷⁰⁴ Sophia Phillips, “Thoughts on Post Skangaroovian”, Australian Ceramics, accessed on September 13, 2016. <https://australianceramics.wordpress.com/2012/11/18/thoughts-on-post-skangaroovian/>.

⁷⁰⁵ Thompson, “Skangaroovian Funk”

⁷⁰⁶ Sophia Phillips, “Thoughts on Post Skangaroovian”, Australian Ceramics, accessed on September 13, 2016. <https://australianceramics.wordpress.com/2012/11/18/thoughts-on-post-skangaroovian/>.

⁷⁰⁶ Thompson, “Skangaroovian Funk”

Funk movement included Olive Bishop, Aleks Danko, Margaret Dodd, Bert Flugelman, Paul Greenaway, Bruce Nuske, Ron Rowe and Mark Thompson. Daniel Thomas commented that “it was not surprising that a peculiar-to-Adelaide flowering of non-functional ceramics occurred in this lively milieu, an International Festival City since 1960 and a city where new American influences [through Charles Reddington from Chicago and Syd Ball who studied in NYC] ... became for the first time, an exciting addition to the British traditions”.⁷⁰⁷ The flowering of funk ceramics in Adelaide was presaged in a time capsule (1968-78), unlike printmaking in the 1970s, which underwent a defining shift from intaglio, relief and lithographic printmaking into screenprinting when the new, hard-edge abstraction hit Adelaide.

Ball studied at the SASA part-time from 1955 to 1962 and then travelled to New York City and studied at the Art Students League of New York with Mark Rothko, Jackson Pollock and Willem de Kooning from 1963 to 1965. On his return, he taught at the SASA from 1965 to 1969 and inspired a generation of art students to make big paintings and explore abstraction in their work. Ball also printed and exhibited screenprints, so printmaking students started making much bigger prints that were colourful and bold.

Photo-stencils were made by Boynes, Martin and Newmarch and, in the late 1960s and 1970s, traditional printmaking was superseded by the exciting new medium of screenprinting. With the politicisation of the art community in Adelaide, there was an immediate application for the ‘agro-pop poster’ with the formation of the PAM and the WAM, and Newmarch was a leading figure who inspired others.⁷⁰⁸ The exhibition *Two Decades of American Painting* at the NGV in 1967 contributed to the paradigm shift from small intimate European artwork to the bold exciting new American-style large-format work, since many students from the SASA went to Melbourne to see the exhibition.

Another exhibition, this time at the AGSA in 1974, *Some Recent American Art*, also contributed to the marginalisation of printmaking and painting,

because there you had Judd and company produce these absolutely brutalist works, Joseph Kosuth philosophy based discourse, vaguely visual, but mainly text based, Carl Andre works, these were very, very disruptive, and I think that skewed a whole lot of art towards conceptually-based sculpture and towards video which became the

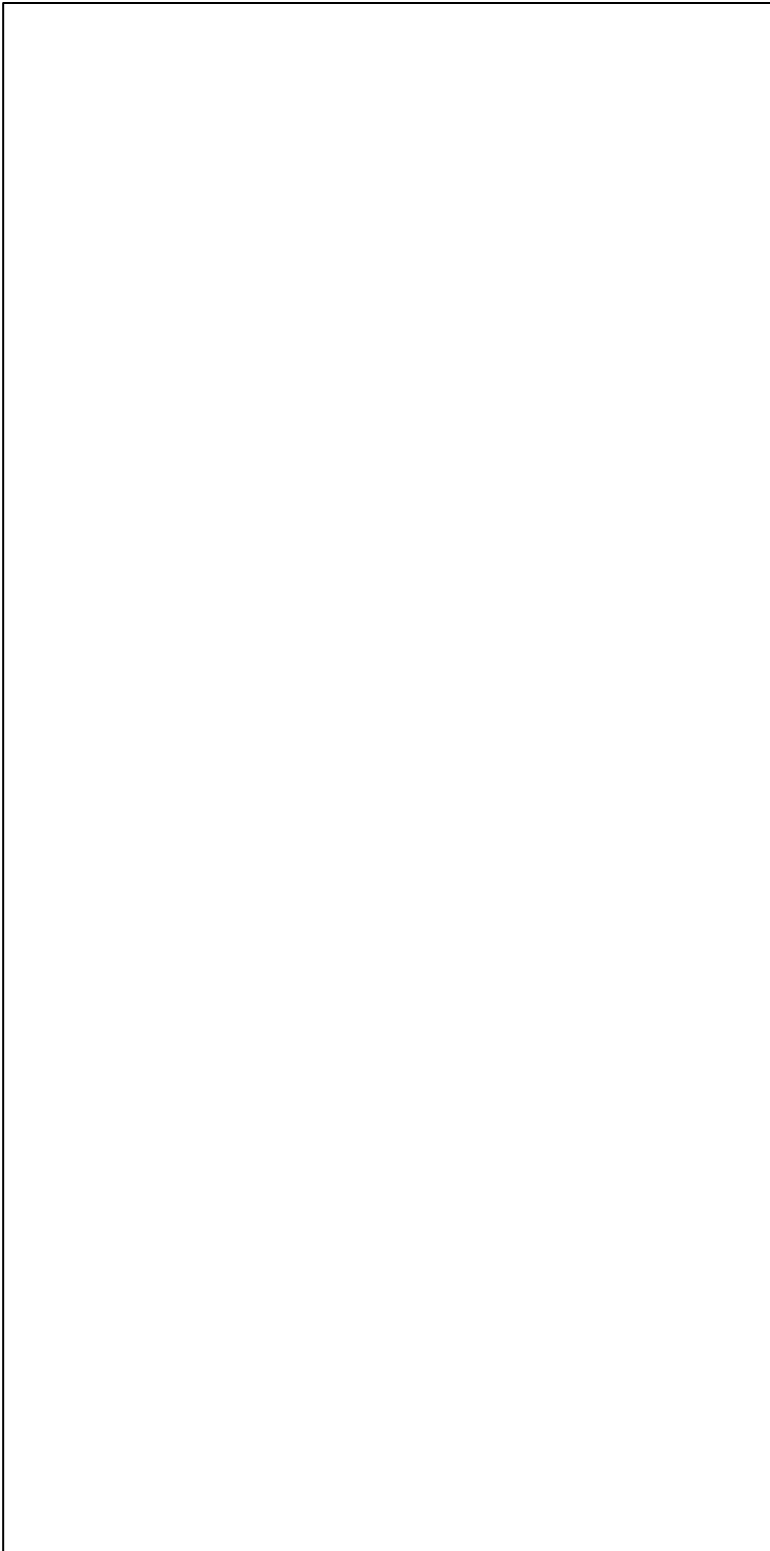
⁷⁰⁷ Thomas, “Foreword” in Thompson, “Skangaroovian Funk”

⁷⁰⁸ John Neylon, taped interview with author, Adelaide, SA, June 14, 2016

dominant forms even at art school ... The ideology of the time was quite hard-line.⁷⁰⁹

More traditional forms of printmaking continued to be explored by artists in Adelaide, such as Sankey, Longley, Sheppard, Ayliffe and Christine McCarthy ,who had been attracted to the medium for its inherent working methodologies, and who stayed with traditional printmaking (intaglio, relief and lithography), even as it lost its cache in the bold new world of installation art.

⁷⁰⁹ John Neylon, taped interview with author, Adelaide, SA, June 14, 2016



Illus 140. Ken Orchard, detail, *The Three Textures*, 1987, relief prints on 3 panels, 244 x 366 cm. Image not reproduced owing to copyright restrictions.

South Australian artist Ken Orchard (1959-) was an example of a new generation of printmakers who, in the late 1980s, made sculptural, installation-based, large-format prints with a post-modern awareness. Orchard's print oeuvre was initiated and

produced elsewhere, but was exhibited in Adelaide at the CACSA in 1988.⁷¹⁰ Orchard studied sculpture at the SASA from 1978 to 1982 and moved to Sydney in 1984, but re-visited Adelaide for months at a time in 1986, 1988 and 1989.⁷¹¹ Orchard was a sculpture major student who also studied printmaking at the SASA as a minor study in 1979 with Kempf, but had previously studied printmaking with Peter Schultz in 1977 as part of an (uncompleted) art teaching degree course. In 1983, just one year after completing his degree, Orchard was awarded the artist in residence at the Visual Arts Board, Australia Council studio at Green Street, New York. This was followed by residencies at Griffith University (GU), Queensland in 1987; the Wellington City Art Gallery, New Zealand in 1989; and the Edith Cowan University, Perth in 1991. During his residency at GU, Orchard made a three-panelled large-scale woodcut, *Three Textures*, which involved the use of appropriated images, reproduced, photocopied and enlarged and then carved into MDF to create woodcut prints. This almost nine square metres of hand-printed woodcut has its origins in the collaged engravings Orchard produced in 1985 from an 1838 metal engraving of a small oil painting by William Mulready (1786-1863).⁷¹² Orchard combines visual elements of fragmentation appropriated from printed source material. His re-contextualisation of an image from the nineteenth century is enlarged via photocopying into line art writ large, and easily cut with broad tools into wooden panels. The super-large prints created an impressive statement in the late 1980s-1990s contemporary gallery and museum context. Orchard's methods of image generation also neatly fit the post-modern criteria of printmaking whereby the artist experiments with format and presentation, and the content or concept of the print informs the way the prints are produced.⁷¹³ Work by Orchard was included in the NGV exhibition *Aspects of Australian Printmaking 1984-1994* in 1995, an exhibition which "set out to challenge traditional concepts of printmaking by showcasing a diversity of approaches to the medium which, in the main, focused on large scale conceptually-based series

⁷¹⁰ Orchard's work, *net-work: the prison of vision* was exhibited at Artspace in Sydney in 1987 and at CACSA in Adelaide and at the Australian Centre for Contemporary Art (ACCA) in 1988. The CACSA media release described the work as two separate but related works with the same title, whereby the matrix or carved woodblock panels is one work and the woodblocks printed onto canvas is the second work. Ultra-enlarged photocopies of engravings found in two old books - Garran's Picturesque Atlas of Australia and Cassell's Illustrated Family Bible provided the imagery for the woodblock prints. https://www.accaonline.org.au/sites/default/files/1988_Ken%20Orchard_net-work%20The%20Prison%20of%20Vision_exhibition%20publication.pdf accessed on December 22, 2016.

⁷¹¹ Mary Eagle, ed., "1990 Adelaide Biennial of Australian Art," Art Gallery of South Australia (Adelaide: Art Gallery Board of South Australia, 1990), 69

⁷¹² "Ken Orchard", National Gallery of Australia, accessed on August 31, 2016. <http://artsearch.nga.gov.au/Detail.cfm?IRN=157477&PICTAUS=TRUE>.

⁷¹³ Diane Macleod, "Aspects of Australian Printmaking 1984-1994," *Imprint*, 30, no.1 (1995), 25

works.”⁷¹⁴ Orchard was in good company; Ray Arnold, Tony Coleing, Juan Davila, Neil Emmerson, Ruth Johnstone, Bea Maddock, Tracey Moffatt, Mike Parr and Kim Westcott were also included in the exhibition.

An earlier exhibition that also explored printmaking as a sculptural and installation medium was *Print as Object*, curated by then president of the PCA, Bill Meyer, in 1985. The scale of the works in the travelling exhibition was not as grand as the works in the 1995 NGV exhibition, but there was an effort by Meyer to locate and interview printmakers across Australia for inclusion in *Print as Object*. South Australian artists were Marea Atkinson, Barrie Goddard, Pamela Harris and Dianne Longley. Atkinson made large burnt paper pulp wall panels; Goddard produced *36 Views of Patawarta*, a homage to Hokusai and Hans Heysen; Harris an installation of found print-objects, objectifying the print media of everyday life; and Longley created two concertina artist books exploring the development of ideographic and alphabetic scripts. *Print as Object* focussed on the conceptual basis for the production of each artist’s work, and the range of works in the exhibition demonstrated that printmakers in Australia were successfully working across a range of media, including installation and sculptural (cast paper) multiples.

⁷¹⁴ Macleod, "Aspects of Australian Printmaking", 25

Chapter 19

A state in collapse, and other factors

Purchasers of artworks need to have discretionary funds, they need to believe that they will have continued employment, or that their investments are safe. People leave a state or close a business when there is an economic downturn. Unfortunately for South Australians, the financial world was thrown into chaos in 1991 when, on February 10, Premier John Bannon announced that the State Bank of South Australia “was on the brink of collapse after six years of high risk lending. The debt carried by South Australian taxpayers ultimately amounted to \$3.1 billion and profoundly affected the State's economy, credit rating, confidence and image over the following decade.”⁷¹⁵ This was coupled with the Australian-wide 'recession we had to have', that “saw unemployment as high as in the Depression 60 years earlier”.⁷¹⁶ Australia was in bad shape, and South Australia was under a dark financial cloud with the state economy in the 1990s having higher unemployment and lower economic growth than the national average. It took a long time to recover some economic balance and optimism. At the time, the Labor Premier (also Treasurer) John Bannon accepted responsibility for the financial disaster but, in reality, it was the high-flying bank executives doing the day-to-day deals who should have taken the brunt of criticism.⁷¹⁷

At a similar time, the Pyramid Building Society based in Geelong Victoria was suffering a collapse and also cost Victorians \$900 million, which was recovered by the Victorian Government in a three-cents-per-litre fuel levy and took five years to repay. To gain a numerical perspective, South Australia's loss of \$3.1 billion was spread over a population of approximately 7.5% of the national population, whereas the Victorian loss of \$900 million was spread over a state population of approximately 25% of the national population.⁷¹⁸ Many people outside South Australia did not realise just how debilitating the crippling debt proved to be. It had dreadful consequences for many businesses in South Australia, including galleries, as there

⁷¹⁵ ABC Adelaide Radio, 8910: Top 10 History Moments Since 1950, accessed on July 16, 2009. <http://blogs.abc.net.au/sa/2008/05/8910-top-10-his.html>,

⁷¹⁶ Australia's Prime Ministers, Paul Keating, accessed on July 16, 2009.

<http://primeministers.naa.gov.au/meetpm.asp?pageName=before&pmlId=24>,

⁷¹⁷ New insight into State Bank collapse, accessed on December 21, 2016.

<https://www.adelaide.edu.au/news/news372.html>

⁷¹⁸ “List of Australian states and territories by gross state product,” Wikipedia, accessed on July 22, 2016. https://en.wikipedia.org/wiki/List_of_Australian_states_and_territories_by_gross_state_product.

was less confidence in the economy and this led to a reduction in the purchase of 'luxury' goods, including artworks.

The only specialist print gallery in Adelaide was Tynte Gallery, which opened in 1980. Rob and Barbara Leckie purchased the gallery in late 1985 and they planned to create a more contemporary gallery environment by moving the gallery from a suburban house in North Adelaide to a warehouse-style gallery that would include a framing room and second viewing room, as 'part of the vision'. They found their dream space at Greenhill Road, Dulwich and moved the gallery in 1988.

Unfortunately, the previous owners of the building had installed an illegal mezzanine floor, which the Burnside Council insisted had to be removed, at great personal expense to the Leckies. This, combined with the 1989-90 national recession and the State Bank disaster in early 1991, saw the Leckies crawl away from a financial loss with few personal possessions in late 1991.⁷¹⁹

Anima Gallery commenced operation in early 1982 as a basement gallery under a motorcycle shop in Wyatt Street in the city, selling limited edition prints from 'Anima Graphics London'. Robert Steele, the colourful and unorthodox director of Anima Gallery, moved to a larger space at 239 Melbourne Street, North Adelaide in 1984, and exhibited a range of media, but fine art prints and works on paper featured strongly in his exhibition program. Steele shifted his operation to New York City in 1997, closing Anima Gallery in Adelaide in 1999.

The 1990s saw the closure of Tynte Gallery, and the relocation of Anima Gallery to New York but, with the opening of Main Street Editions Gallery and Print Workshop at 90 Main Street, Hahndorf, the focus of specialist print galleries shifted to the Adelaide Hills. Director Adele Boag set up the gallery and studio workshop in July 1994. The print gallery and workshop operated initially from the one building on Main Street. In 1997, Boag purchased the adjoining house (94 Main Street) and separated the workshop from the gallery space. In 2004, Boag closed the Hahndorf workshop, selling all the equipment to the local print artists, and relocated to 138 Unley Road, Unley. Adele Boag Galleries showed a wider range of artworks, but retained an emphasis on prints and works on paper in the exhibition program. In 2008, Boag

⁷¹⁹ Dr Barbara Spears (Leckie), email communications with author, November, 2008. Tynte Gallery closed at the end of 1991. Spears cannot remember the exact date, as it was a difficult and emotional time.

closed her gallery, exhausted by running the workshop/gallery single-handed for fourteen years.

Kensington Gallery director Susan Sideras exhibited a range of media but did show prints regularly, in particular, Hanrahan's works. Sideras closed Kensington Gallery in 2010, and now showcases Hanrahan's prints at the Hanrahan/Steele home in Hyde Park that they shared for many years.

For Robert Jones, it was the geographic location of Adelaide that proved to be the major obstacle to the fulfilment of his dream of running a professional lithography studio where he printed for local and interstate artists. Jones' love of printmaking began when he saw an exhibition of Italian prints at Bonython Art Gallery in Paddington and found the printing methods incomprehensible. It compelled him to study printmaking in Italy to learn the craft of printing from specialist teachers. Jones studied at the SASA, completing the Diploma in Fine Art, Painting, in 1967. As a painting student, he took some printmaking classes with Seidel, learning lithography and doing some linocuts. After teaching art in public and private schools in SA and NSW, he finally departed for Italy. In mid-1974, after painting for six months in a house not far from Milan, he gained a place at the State Institute of Art at Urbino (Istituto Statale d'Arte de Urbino) where he studied lithography and then etching. During his studies at Urbino, he used a paper made by Magnani Papers that worked very well.⁷²⁰ While studying and working overseas Jones secured funding from Arts SA to buy lithographic stones from Stuttgart, Germany and he also purchased a lithographic press from Anglesey, Wales.

When he returned to Adelaide in 1977, the CAS SA invited Jones to be its first artist in residence. Jones also taught at Prince Alfred College in the preparatory school in 1978/79, but hated it. Finally, the Beehive Press opened in 1980 in the old Beehive Shirt Factory building in 123 Drayton Street, Bowden.⁷²¹ Working as a master lithographer, Jones thought it would not be difficult to get some part-time teaching at the SASA or the NASA to assist him financially while the Beehive Press got underway. Even with specialist skills, Jones unfortunately did not get a lecturing position, despite applying numerous times. Jones had some sessional work at the SASA and the NASA from 1980, however, his most rewarding teaching was at the

⁷²⁰ Robert Jones, taped interview with author, Adelaide, SA and Fitzroy, Vic, January 23 and April 18, 2009.

⁷²¹ Bridget Jolly, "Interview - Robert Jones," *CAS Broadsheet*, 7, no.2 (1977), 18

Canberra School of Art. Jörg Schmeisser admired his work as a master printer and asked him to teach lithography. This acknowledgement of Jones' skills as a lithographer and teacher compensated for the lack of opportunities afforded him in Adelaide.⁷²²

One of the first artists Jones printed for at Beehive Press was painter/printmaker Basil Hadley. Charles Bannon had printed screenprints for Hadley, and Jones remembers that Hadley presented him with a lot of technical challenges, as did John Neeson. Jones also printed for local artists Hossein Valamanesh, Margie Sheppard, Dee Jones, Grant Jorgenson and Donna Gynell. Jeffrey Smart visited Jones' studio, although he did not appear to understand that making a fine art lithograph was different to copying one of his paintings onto the stone. Jones sent some transfer paper to Smart in Italy and it came back with an exact copy of one of his paintings. Upset by Smart's lack of understanding of the fine art print process, Jones transferred the drawing to a stone and printed eight or so proofs and left them languishing in a drawer.⁷²³

Jones visited interstate artists, such as Arthur Boyd, and invited them to come to Adelaide and make prints with him. They said they would love to come to his studio, but inevitably the week before their visit Jones received a phone call informing him that they were too busy and could not come to Adelaide. This happened numerous times. Jones reflected that Adelaide really could not support the sort of master printer workshop that he had envisaged: "I mean John Loane had a hard enough time in Melbourne ... Adelaide gets so ignored ... it barely ever gets a mention in national news unless there's a grisly sex murder ... My dream of getting the big artists across to my studio in Adelaide was thwarted because it was in Adelaide."⁷²⁴ Jones reluctantly gave up Beehive Press in 1988, but continued his agency for Magnani Papers from Italy, which he began in 1980. In February 1997, he moved Magnani Papers to Smith Street, Fitzroy, and the year that he moved the business to

⁷²² Robert Jones, taped interview with author, Adelaide, SA and Fitzroy, Vic, January 23 and April 18, 2009

⁷²³ Many years later, Jones, in conversation with Australian Galleries director Sturt Purves, showed him the lithographs. Purves said they could sell the prints for a lot of money and sent them over to Italy for Smart to sign. Purves, Jones and Smart shared the money from the sale of the prints. Purves insisted that Jones retain one print in his collection. Robert Jones, taped interview with author, Adelaide, SA and Fitzroy, Vic, January 23 and April 18, 2009.

⁷²⁴ Robert Jones, taped interview with author, Adelaide, SA and Fitzroy, Vic, January 23 and April 18, 2009.

Melbourne his “profit increased by 87% and that’s ... because it’s in Melbourne [and] people find it more credible somehow. Sad, but it’s true”.⁷²⁵

Beehive Press was not the only studio workshop to close in Adelaide. The South Australian Print Workshop (SAPW), formerly the CAS Print Workshop, opened with support from the Unley Council and the CAS SA Council members in 1981.⁷²⁶ The workshop was founded by a collective of printmakers and operated as an incorporated association, providing access facilities in etching, lithography, silkscreen and photography.⁷²⁷ By 1984, the workshop had good basic printmaking facilities, with the equipment acquired through grants from the Unley Council, Arts SA, and the Australia Council. The SAPW tried to introduce a print sponsorship scheme, not unlike the PCA Member Print Commission. Unfortunately, it was not successful, and the workshop struggled to gain financial stability without recurring government funding. Fundraising events often took a long time to organise and the money raised was modest. The CAS SA Gallery supported the workshop, scheduling group and solo printmaking exhibitions in their exhibition program. SAPW relocated to St Vincent Street, Port Adelaide in 1992 and then to the basement of the Country Arts building at 1 McLaren Street, Port Adelaide in November 1995. Unfortunately, the basement venue in Port Adelaide was problematic and, coupled with the perceived distance of Port Adelaide from the city centre, the SAPW closed in 1999. This was a great loss for printmakers and printmaking graduates in Adelaide.

Geoff Gibbons, a lecturer at Aldgate Campus, Hills College of TAFE, set up printmaking facilities for teaching certificate and (later) advanced diploma courses. Several of Gibbons' students and colleagues formed a collective of printmakers called the Aldgate Print Group that included Margie Sheppard, Janet Ayliffe, and Adele Boag. With the demise of the Aldgate TAFE in 1993-94, the printmaking equipment was moved to the O'Halloran Hill TAFE campus of the former Kingston College of TAFE. The Aldgate Print Group reformed as the Main Street Printmakers at Hahndorf. After completing their degrees, several graduates from the OHH TAFE set up their own printmaking studios. With assistance from Gibbons, they responded to younger graduates' need for an access workshop by forming the Bittondi Printmakers Association (BPA), which opened in 2008. BPA have established a program of

⁷²⁵ Robert Jones, taped interview with author, Adelaide, SA and Fitzroy, Vic, January 23 and April 18, 2009.

⁷²⁶ The workshop was located at 351 Young Street, Wayville until 1992.

⁷²⁷ Joy Redman, *CAS Print Workshop, the first four years* (Adelaide: CAS SA (now CACSA), 1985). The founding members were Kathleen Aird, Jenny Aland, Gianna Bergamaschi, Peter Bowden, Judith Bruton, Leo Dawson, Paul Doherty, Rob Dowling, Dianne Longley, Tony Lusk, Don Rankin and Joy Redman.

weekend workshops and exhibitions, however, the location of the facility in the southern suburbs of Adelaide is not as convenient as a central city location.⁷²⁸ In comparison, Melbourne has excellent access printmaking facilities, such as the APW, Fitzroy, and the Firestation Print Studio, Armidale, that offer access, as do workshops in regional Victoria, including The Art Vault, Mildura, Baldessin Press, St Andrews, Queenscliff Gallery and Workshop, Agave Print Studio, Trentham, and Castlemaine Press. In Sydney, printmakers have only limited access at the Warringah Print Studio, Manly Vale, and the Workshop Arts Centre, Willoughby, with both these workshops mainly offering classes and access to printmakers who have completed classes. Canberra has the amazing Megalo access workshop at Kingston. Sydney Printmakers (mentioned previously), Southern Highlands Printmakers,⁷²⁹ Open Bite Printmakers⁷³⁰ and the Goldfields Printmakers in Victoria⁷³¹ are associations that advocate for an increased awareness of printmaking through exhibitions and printmaking exchanges.

It is imperative for printmakers in South Australia to expand their networks to interstate galleries specialising in prints and works on paper. They need to have informative and well-designed websites to promote their prints. With such limited access to printmaking facilities in Adelaide, many artists have set up their own printmaking studios to continue making prints.⁷³² Some galleries in Adelaide show prints as part of their exhibition schedule, including Art Images on Norwood Parade, and Adelaide Central Gallery. Greenaway Art Gallery has shown prints on a very few occasions, and these were of interstate artist/printmakers Graham Fransella (2005) and Garry Shead (2009).

⁷²⁸ Dianne Longley, "Printmaking and printmakers in South Australia: Changing fortunes," *Imprint*, 44, no.3 (2009), 14

⁷²⁹ The Southern Highlands Printmakers, formed in 1993, is centred around the towns of Mittagong and Bowral in NSW and was formed to develop printmaking networks in the area and support members in their professional practice, organising exhibitions and portfolio print exchanges to link with local, interstate and international organisations and printmakers. Southern Highlands Printmakers, accessed on October 2, 2016. <http://www.southernhighlandspintmakers.com/>

⁷³⁰ Open Bite Printmakers is a collective of printmakers based in Sydney who exhibit in regional and commercial galleries in Australia and seek to participate in exhibitions internationally. Michelle Perry, *Printed in Australia* (Newtown: 10 Group Pty Ltd, 2016), 130

⁷³¹ Goldfields Printmakers is a loose collective of artists who produce works predominantly in the art form of printmaking and are located in the Goldfields region, an area loosely circumscribed by Bendigo to Ballarat, and from Castlemaine to Stawell. Unlike the SP, which have never had any institutional support, GP through Jimmy Pasakos, lecturer in printmaking and digital arts, has gained institutional support from the Arts Academy, Federation University, who has assisted in funding printmaking projects in Australia and overseas. Goldfields Printmaker's Folio Presentation, IMPACT8 Dundee, Scotland (2013); Firestation Gallery Goldfields Printmaker's exhibition (2014); Goldfields Printmaker's Folio Presentation, IMPACT9, Hangzhou, China (2015); *Elemental*, Visual Arts Centre, Latrobe University and Light Square Gallery, Adelaide.

⁷³² Olga Sankey, Margie Sheppard, Janet Ayliffe, Jenny Clapson-Ayliffe, Sandra Starkey-Simon, Silvana Angelakis and Sonya Hender.

Many states in Australia have competitive printmaking exhibitions, some sponsored by city councils, others by commercial sponsors. Victoria has numerous prestigious print award exhibitions, including the Mildura Print Triennial, Silk Cut Award, Swan Hill Print and Drawing Prize, Mornington Peninsula National Works on Paper Award and Geelong Acquisitive Print Awards. The PCA Member Print Commission is not highly paid, but it positions the printmakers' works in a range of regional and state galleries. In Western Australia, the Fremantle Art Centre Print Award is a competitive print award exhibition, Tasmania has the Hutchins Art Prize and the Burnie Print Prize, and NSW the Hazelhurst Art on Paper Award.⁷³³

South Australia had the earliest prize for printmaking, the Maude Vizard-Wholohan Prize (which also awarded prizes for painting and watercolours). It commenced in 1957 and was jointly sponsored by the Royal South Australian Society of Arts (RSASA) and the Art Gallery of South Australia (AGSA). Elizabeth Maude Vizard was a keen amateur painter and member of the RSASA. She taught in the state schools and married fellow-teacher Frank Wholohan, who pre-deceased her by several years. They had no children and Vizard-Wholohan bequeathed money to the AGSA to form the basis of a series of prizes in her name. The three categories were to be for a landscape or seascape in oils, for a watercolour, and for a print. On alternate years, the prize was to be given for a portrait or figure composition. The winning works were to become the absolute property of the AGSA. The prize continued in this way until 1970, when the terms were altered by the AGSA.⁷³⁴

South Australia also had the biennial Nathalie Leader Print Prize at the Barossa Regional Gallery in 2007, 2009, and 2011,⁷³⁵ and the AQ Wine Print Prize sponsored by Gerald Viergever, AQ's Managing Director and wine label collector, from 1996 to

⁷³³ Mildura Print Triennial (\$5,000), Silk Cut Award (Open Prize \$10,000, Purchases for the NGA \$5,000, Tertiary and Student Sections \$1,000 each), Swan Hill Print and Drawing prize (Acquisitive \$14,000), Mornington Peninsula National Works on Paper Award (\$50,000), Geelong Acquisitive Print Awards (\$6,500), Fremantle Art Centre Print Award (First Prize \$16,000 Second Prize \$6,000), Hazelhurst Art on Paper Award (\$15,000 and Emerging Award \$5,000). Information collated in 2016.

⁷³⁴ The first Maude Vizard-Wholohan exhibition was held in 1957 and the prize was conducted annually from thereon until 1970, when it was thought that a biennial event would be less arduous to organise. This arrangement held until 1974. In 1975, the AGSA Board made application to the Supreme Court to vary the arrangements for running the prize, making them the sole organisers, and for the prize to be conducted as a purchase award for a work or works in any form or medium. The award continued in this form until 2009, and from 1976 curated exhibitions were held featuring different media. Barbara Fargher, "Art Gallery of South Australia Benefactors - Maude Vizard-Wholohan," (Adelaide: AGSA, 2015). Email correspondence attachment, Jenny Ayland, October 2, 2016.

⁷³⁵ Awarded to Dianne Longley in 2007 and 2011, and Olga Sankey in 2009.

2003,⁷³⁶ but these print awards were short-lived and no longer exist. South Australia has the biennial Waterhouse Natural Science Art Prize that was launched in 2002, with the first competition being held in 2003. There was a works on paper section until 2014 but, in 2015 after a review of the competition, the prize became an open competition, with works in all media accepted, except photography. The Fleurieu Art Prize (1998) has various prize sections, but these are thematic and not media based. Printmakers can find selection for these exhibitions rather difficult when the prize is essentially an open media one, with large easel paintings dominating the selection process.

The litany of printmaking hardships in South Australia reflects a broader national trend. There has been a general decline in the number of printmaking courses taught at university art schools and TAFE colleges in Australia. Schools of art are losing their independence and being absorbed into administrative structures alongside or under the design and architecture faculties. In some educational institutions, printmaking facilities are abandoned, and printmaking staff have not been replaced or they teach other courses in the institution. Printmaking departments that declined the opportunity to introduce safer printmaking techniques are abandoned, leaving studios with huge aquatint boxes and etching rooms vacant and unused.⁷³⁷ At the SASA, head of printmaking Marea Atkinson retired in April, 2014, and Olga Sankey replaced her until she retired in May, 2016.⁷³⁸ Stephen Atkinson, from the David Unaipon School of Indigenous Education and Research, became head of printmaking after Sankey. Atkinson has some printmaking experience, but the printmaking classes are taught by sessional staff.⁷³⁹ Another problem in the printmaking studio at the SASA is the lack of a technical officer with specialist printmaking training. Technical officers now work across a number of departments rather than being based in one

⁷³⁶ Gerald Viergever and Wolf Viergever, "Gerald And Wolf Viergever," State Library of South Australia, accessed on August 8, 2016. www.slsa.sa.gov.au/archivaldocs/oh/OH692_165.pdf. This interview took place in 2003 and Viergever speaks about the AQ Art Wine Prize as if it were not in the past. It was difficult to ascertain when the prize finished, since Viergever's life descended into chaos in 2007-8 with the loss of his business, and Viergever spent three weeks in jail in 2008 for aggravated assault threatening life, although the charges were later dropped. "How high society living broke millionaire baron of the Barossa Gerald Viergever", The Advertiser, accessed August 8, 2016. <http://www.adelaidenow.com.au/news/south-australia/how-high-society-living-broke-millionaire-baron-of-the-barossa-gerald-viergever/news-story/4ef28bf6369e302a3a47ebe1cfe37e7f>.

⁷³⁷ The printmaking studios at LaTrobe University Bendigo campus are not used, as they did not make the shift to safer printmaking techniques. When giving a lecture in March, 2016, I was shown the abandoned facilities, and was offered the opportunity to conduct a workshop on making laser decals for ceramics, but not on any safe printmaking processes.

⁷³⁸ Olga Sankey, email communication with author, June, 2016. Sankey's official retirement was May 2016 but she was on Long Service Leave from January, 2016.

⁷³⁹ Sessional staff teaching printmaking include Hanah Williams, UniSA BVA Honours graduate, Petra Dolezalova who trained in printmaking in the Czech Republic and later completed honours and MA studies at UniSA, and UniSA MA candidate Andrea Przygonski.

area and this also lowers the potential of studio-based learning for students working when lecturers are not present.

South Australia has struggled to regain the optimism of the 1960s when the first biannual Festival of Arts was held. Beadle created a professional and dynamic educational environment that has, like many other art schools in Australia, been gradually eroded. The SASA began to lose its autonomy when it became part of the Torrens College of Advanced Education at Underdale and eventually became part of the University of South Australia (UniSA), with the schools of Design and Architecture in the Faculty of Art, Architecture & Design.⁷⁴⁰ The once impressive SASA was relocated to the UniSA CityWest campus in 2005, with reduced studio space for students and a gradual reduction of full-time teaching staff.

⁷⁴⁰ In 1973, the SASA was amalgamated with Western Teachers College to form the Torrens College of Advanced Education at Underdale. Then, in 1980, the Torrens College of Advanced Education amalgamated with the Adelaide College of Advanced Education to become the Adelaide College of the Arts and Education. Design sections separated to form the School of Design. In 1982, Adelaide College of the Arts and Education became part of the South Australian College of Advanced Education and, in 1991, the SASA became part of the newly formed University of South Australia, with schools of Design and Architecture; Faculty of Art, Architecture & Design. In 2005, the SASA moved from Underdale to the City West campus.

Conclusion

There has been a lack of research and analysis into the factors that initiated the exciting developments in printmaking in South Australia in the 1960s, when South Australian printmakers and the South Australian School of Art gained a national profile. In this thesis, the key figures involved in the precipitation of printmaking activity are established using oral histories together with extensive archival source material. The ascendancy of South Australian printmaking was short-lived and reasons for this are also considered.

Part one gathers together an overview of printmaking in South Australia pre-WWII, a review of the arts organisations of the time, and documents the migrant artists who came to Adelaide. Connections between the Contemporary Art Society of SA (CACSA, formerly CAS SA), the South Australian School of Art (SASA) and St Peter's College (SPC) are explored with reference to key figures, such as Ivor Francis, Kym Bonython, David Dallwitz, Max Harris and Dorrit Black. Migrant artists - Josef Stanislaus Ostoja-Kotkowski, Voitre and Dušan Marek, Wladyslaw and Ludwik Dutkiewicz - brought an international perspective to South Australia that invigorated the visual arts in Adelaide in the 1950s and 1960s.

During the 1950s and 1960s, there was institutional support for printmaking from the Art Gallery of South Australia (AGSA). The Art Gallery of SA annual reports and the bulletins of the National Gallery of SA in the AGSA library provide the details of purchases of original prints from artists and are an excellent source of articles written on contemporary printmaking and printmaking acquisitions by Ron Appleyard, Keeper of Prints. This section of the thesis sets the scene for its major focus, namely the nexus of three key figures, Charles Bannon, Udo Sellbach and Paul Beadle, that created an intersection of personalities and institutions that fostered an enlightened environment for the development of printmaking in South Australia.

The research for part two of this thesis derived from a wide range of sources, including an interview with Bannon's son John Bannon, now deceased, which brought forward timely information about his father's teaching at St Peter's College and his role as a bon vivant in the Adelaide art scene. The *St Peter's College Magazines*, which are held at the State Library of SA, added corroborating evidence to the historical information in John Bannon's interview. Bannon's life of poverty and war

duty were transformed by the post-WWII Commonwealth Rehabilitation Training Scheme. He gained a position at the prestigious St Peter's College in Adelaide and introduced a 'Bauhaus-style' of teaching in the preparatory school. When promoted to teach in the senior school, Bannon employed Udo Sellbach to continue his revolutionary teaching that encompassed giving the boys a wide-ranging and engaging art education. Bannon, assisted by Sellbach, set up a printmaking workshop at St Peter's College. Sellbach had excellent printmaking credentials from Germany and continued Bannon's innovative teaching in the preparatory school. In bringing Sellbach to teach at St Peter's College, Bannon created a situation of unforeseen potential for the future development of printmaking in South Australia.

Beadle's appointment as principal of the South Australian School of Art was made at a time when the SASA was at low ebb, with Neville Weston describing art education in the 1950s in South Australia as "post-war mediocrity".⁷⁴¹ Beadle did not disappoint and, although his vibrant and iconoclastic contribution to the Adelaide arts community was of short duration, it had far-reaching benefits that extended into many facets of the cultural life in South Australia. It was Beadle's intention to create a comprehensive studio for graphic arts at the SASA. Bannon served on the SASA council with Beadle who, we can assume, would have become aware of the printmaking workshop at St Peter's College and Sellbach who was teaching in the preparatory school. Sellbach was headhunted by the dynamic and perceptive principal Beadle to set up the graphic arts studio facilities. This triumvirate of visionary leadership combined to produce a fertile field for the growth of printmaking in South Australia. Sellbach's (then) wife, Karin Schepers, was also an important figure at this time, teaching classes with Sellbach at the SASA. Schepers' teaching and exhibited work are explored from all extant sources, but unfortunately an interview with Schepers (now Tamar Kempf) was not possible.

A second important contribution in part two of this thesis is the detailed examination of printmaking education in South Australia post-WWII. Previously unknown archive materials were studied to provide a detailed account of how trade-based and craft printmaking subjects taught at the SASA gradually gained a fine art emphasis. Not only did Sellbach construct the graphics workshop Beadle envisioned, he also contributed to the increase in printmaking techniques taught and the number of

⁷⁴¹ Neville Weston, "The Professional Training of Artists in Australia, 1861-1963, with Special Reference to the South Australian model" (PhD thesis, University of Adelaide, 1991), 404

printmaking subjects offered in the diploma courses. The archival materials that provided the information to trace these developments are located at the Mawson Lakes Campus of the University of SA. The prospectus booklets were used to ascertain the courses offered by SASA from the 1950s to the 1970s. The “Presentation of Diplomas and Prizes” leaflets listed the students gaining awards, and *The Advertiser* newspaper each year listed the students’ results for the individual subjects they completed. The SASA principals’ annual reports gave more detailed information about the school’s operations, in particular the setting up of the graphics workshop at the SASA in 1959 to 1960. The SASA prospectus booklets from 1960 to 1963 provide documentation of the expansion of printmaking subjects under Sellbach’s input.

Part three of this thesis also provides new material in the detailed case studies of four significant South Australian artists. The printmakers selected for the case studies are Charles Bannon, Barbara Hanrahan, Ann Newmarch and Olga Sankey. They were chosen to provide different, but interrelated exemplars, of printmaking practice in South Australia. Bannon was included in the case study selection of artists because his personal history demanded a more detailed study than could be included in the chapters pertaining to printmaking education in South Australia. The case studies provide a detailed analysis of artists working in printmaking post-WWII in Adelaide and demonstrate the continuing professionalism of printmaking in South Australia.

Bannon’s contribution can be measured in some degree by the achievements of his colleagues and peers. Bannon perceived Sellbach’s potential and Sellbach gained a foothold in art education in Australia. Sellbach moved on to the SASA and later made significant contributions in Melbourne and Hobart before being appointed as founding director of the Canberra School of Art, where he put into place a far-reaching visionary program that followed a ‘Bauhaus-like’ model.

Barbara Hanrahan has numerous articles and books written about her life, her writing and her printmaking. As the most significant printmaker in South Australia, it was difficult to uncover original insights about Hanrahan’s works for her case study. Fortunately, I gained new material when I interviewed Jo Steele, Hanrahan’s devoted partner, and when I attended a conversation between Hanrahan’s friends, Jonathon Woore and Liz Williams, at the memorial Hanrahan Studio at Hyde Park. Hanrahan

was critical of other artists' successes and self-critical as well. She lived in a creative world, unfettered by mundane constraints, orchestrated by her life-long partner Steele. Hanrahan wrote and made prints, inspired by the minutiae of daily life, popular culture, and her quest for personal transformation. She was an outsider looking in at mainstream society, and it is this peculiar world-view that informs and gives a powerful presence to Hanrahan's prints. There is an intensity and fervour in Hanrahan's critical observations but they are well-matched by her incredible technical skills in many printmaking techniques. Hanrahan's technical virtuosity is examined in the case study with reference to examples of her early drypoint prints, etchings, wood-engravings, linocuts and screenprints.

The large political screenprinted posters made by members of the Progressive Art Movement (PAM) and the Women's Art Movement (WAM) in the 1970s, and Ann Newmarch's work in particular, allowed a more detailed account of printmaking in the 1970s to be included in the thesis. Newmarch was a founding member of PAM and WAM and the work and ideologies of her colleagues is discussed in relation to the social and political issues of the 1970s. My case study approach was to investigate each artist's movement through the field of cultural production. For Newmarch, this involved examining her journey from ragged high school days to the completion of an art teaching diploma that eventually gave her entrance to teaching at the SASA. Newmarch pushed against a family situation in which she was conventionally stereotyped by her mother to attract an accountant, marry and have children. It was Newmarch's ability to visualise a different pathway for herself that enabled her to discover that she could assist others to make changes, either political or domestic. Newmarch developed a strong sense of her worth as an artist advocating for political and social change. Newmarch believed that the private and intimate were as important as the public issues of the day.

Olga Sankey was chosen for case study analysis because she is a SASA product and, after a few years of travel and work, she returned to teach printmaking at the SASA. Shifting to work in the honours program in 1993, she continued to teach an elective in printmaking until she retired in May 2016.⁷⁴² Sankey grew up in a migrant family environment where art was an everyday experience. Sankey's father, Voitre, and uncle, Dušan Marek, both studied at the Prague School of Fine Arts. Sankey was a

⁷⁴² Olga Sankey, email communication with author, June, 2016. Sankey's official retirement was May 2016 but she was on Long Service Leave from January, 2016.

specialist lithographer and, for many years, created multi-coloured lithographs of spectacular luminosity. Her work shifted towards a more installation-based practice in the early 2000s and Sankey's artwork became more considered and intellectual. She began working with multi-layered digital files, and many of her works were printed on sophisticated digital inkjet printers, using a range of support materials from aluminium to acrylic. Sankey's transition from traditional printmaking to working with digital printmaking strategies is indicative of that shift nationally and internationally.

In each of the case studies, oral histories were complemented by archival sources of information and secondary source materials. Where the artist was deceased, I was fortunate to gain interviews with close relatives - John Bannon (also now deceased) on his father Charles Bannon, and Jo Steele on his partner Barbara Hanrahan. Ann Newmarch was interviewed in her Prospect studio on two occasions, and Olga Sankey was interviewed at her Underdale studio and questioned on numerous occasions during the development of this thesis.

In part four, the decline of printmaking since the 1960s in Adelaide is considered in relation to economic and political events and the loss of significant artists and administrators from South Australia. This section brings together information from a wide range of sources to consider why printmaking in South Australia faded from national attention after its ascendancy in the 1960s. Economies of scale are explored with a comparison of Adelaide and Melbourne. The exodus of significant artists, lecturers and administrators who, in leaving Adelaide, made noteworthy contributions to art communities interstate is considered, as is the shifting popularity in artforms. The effects of the State Bank collapse, coupled with the Australia-wide recession, left South Australia in poor economic shape and many art businesses either closed down or moved interstate. South Australia struggled to regain the optimism of the 1960s when the first biannual Festival of Arts was held and the SASA was an exciting educational institution attracting staff from interstate.

Printmaking is often described as the 'Cinderella' of the art world and South Australia can be viewed as one of the 'poor cousin' states in Australia. With this in mind, it was an interesting historical achievement for South Australia in the 1960s to be seen by national arts writers as the pre-eminent training ground for printmakers in the country. The research in this thesis explores and examines the factors that

contributed to the elevation of printmaking in South Australia whereby it gained national attention.

Appendix 1

Biography - Dianne Longley

Dianne was born in Sydney, third daughter to Peter Nigel Longley and Nita Clare Longley (nee Warby) and grew up on a sheep and wheat farm, Cudgelbar, Bogan Gate in central west NSW with sisters Barbara, Jane and Alison. She attended Bogan Gate Primary School, but in 1967 the family moved to Forbes and her father sold International Harvester farm machinery. Dianne finished primary school at Forbes North Primary School, and then attended Forbes High School with a Commonwealth Scholarship for years 5 & 6 with subjects English, Maths, Science, Art and General Studies.

From 1975 to 1978, Dianne completed a Diploma in Art at Newcastle College of Advanced Education (then Hunter Institute of Higher Education, then University of Newcastle). This included studies in Painting, Printmaking, Photography, Drawing and Design and Liberal Studies. The course offered specialisation options, or a more general course structure, and Dianne chose the latter. In her final year, Dianne printed her first artist book, a limited-edition book with hand-printed images, *The Glass Ball*, as a final year design/drawing project. The text is accompanied by abstract and highly symbolic images. Within a Jungian framework, a lonely child, having discovered a magic clearing in the woods, embarks upon a journey of awakening and self-awareness.

In 1979, Dianne moved to Adelaide and, at the end of that year, she had her first solo exhibition of paintings and etchings exploring symbolic abstraction at Adelaide Fine Art and Graphics Gallery in Melbourne Street, Adelaide. Geoffrey Brown gave permission for Dianne to use the printmaking facilities at the South Australian School of Art (SASA), Underdale. Part-time work waitressing at Greek then Italian restaurants supported her art practice. Funding from Arts SA was received to produce a second artist book, another limited-edition book with hand-printed images, *Deanin's Dreams* (completed 1981), inspired by her interest in Cabalistic mysticism and dream symbolism.

In 1980, Dianne began work as the assistant administrator at the Contemporary Art Society Gallery, Adelaide (until 1983). The CAS Gallery was a hub for Adelaide artists, lecturers and students. Dianne maintained subscriptions, helped with installation and de-installation of exhibitions, organised volunteers for CAS *Broadsheet* mail-outs and opening nights, liaised with the public, and assisted with the archiving and storage of *Broadsheet*.

The CAS SA Print Workshop was formed in 1981 and Dianne was a founding member until she set up her print studio in 1991. Dianne married Peter Burge on April 18 at her Great Aunt Anne's home at 2A Ryrie Street, Mosman, NSW. In 1992, Dianne exhibited with Olga Sankey and Pamela Harris at the CAS Gallery. In the *Recent*

Prints exhibition, Dianne exhibited etchings, Olga lithographs, and Pamela screenprints. A print by each artist was purchased for the AGSA collection by Curator of Prints and Drawings, Alison Carroll. Also in 1992 Dianne and Peter bought a house at 260 Cross Road, Kings Park. In 1983, sister Barbara Anne Longley died August 10, from leukaemia.

In 1984, Dianne was selected for the national touring exhibition *Print as Object*, curated by Bill Meyer for the Print Council of Australia (PCA) and in 1985, was selected by the PCA for a printmaking residency at Peacock Printmakers, Aberdeen, Scotland. She received an Australia Council Visual Arts Board travel grant for the Scottish residency. This first overseas residency from May to July in 1985 was a memorable experience and the *Hockney Paints the Stage* exhibition at the TATE Gallery, London remains a pivotal influence. As well as her first travel overseas, Dianne gained her first lecturing work teaching printmaking to First Year Studies students at SASA. At the end of 1985, on Christmas eve, her father died and, shortly after, her marriage to Peter Burge was at an end.

In 1990, Dianne travelled to Japan, Austria and Belgium with Shaw Hendry who she met when teaching printmaking full-time at Newcastle University in 1989. Dianne was awarded the Australia Council studio in Tokyo, and attended Frans Masereel Centrum, Kasterlee, Belgium with Shaw. Dianne was also selected for the *1st Kochi International Triennial Exhibition of Prints*, Japan and made kozo paper at Kochi International Papermaking Centre on the island of Shikoku. During the eight months spent overseas, Dianne produced small works - artist books and small sculptural works in boxes. She explored the vast range of art and craft materials available in Tokyo, and Japanese culture became an ongoing influence.

Returning to Adelaide, all part-time teaching work was lost because of her two-year absence. The only teaching Dianne had in 1991 was a ten-day artist-in-school project at Seaton High School; the students made lino-block printed books with Japanese binding. In response to the lack of teaching, Dianne set up her access printmaking studio, The Print Studio at 87 Frederick Street, Welland (house purchased in 1988). She tendered for a large Enjay press from the SASA; they changed from motorised etching presses to manual presses. The Print Studio offered access for printing relief and intaglio prints, workshops and classes. A print studio development grant from Arts SA assisted with the purchase of studio equipment. Dianne ran classes for Adelaide Central School of Art in the early 1990s, and also offered workshops in relief and intaglio printmaking. During the 1990s, Dianne also ran workshops in regional South Australia, and worked with indigenous artists from Ernabella. In 1998, she published 'Printmaking with Photopolymer Plates' which led to numerous workshops and conference presentations in Australia and overseas. In 1999, she received Arts SA funding to attend the first Impact printmaking conference at the University of West of England at Bristol to launch her book on photopolymer printmaking. Three editions of the book have been printed (5000 in total) and have been sold via Dianne's website, and printmaking suppliers in Australia, the USA, UK and the Netherlands.

In 2006, Dianne began her PhD thesis at ANU with supervisor Prof. Sasha Grishin; *The Development of a Print Culture in South Australia post-WWII to 2008: institutions, politics and personalities*. Unfortunately, in 2006, her husband Shaw Hendry was diagnosed with melanoma. In 2009, her mother died aged 84, and in 2010, dear Shaw died aged 47. There were subsequent delays but the thesis was completed at the end of 2016.

In July 2014, Dianne moved to Trentham, Victoria where she had purchased a large 1970s A-frame (in 2012). She set up Agave Print Studio, a printmaking studio with accommodation that offers workshops and studio access for printmakers, printmaking collaborations and editioning services, short-term residencies, and craft classes, including on-glaze porcelain, letterpress stationery and Japanese and Coptic book-binding.

CURRICULUM VITAE - DIANNE LONGLEY

Born Sydney, 1957

Studies

2016	Completed PhD thesis writing, Australian National University, Canberra, ACT
2008/13	Certificate IV in Training and Assessment, TAFE SA, SA
2000	Master of Arts, Flinders University, Adelaide, SA
1997	Interactive Multimedia Design Certificate, Torrens Valley Institute, Tea Tree Gully, SA
1987	Bachelor of Arts, Visual Art, Hunter Institute of Higher Education, Newcastle, NSW
1978	Diploma in Art, Newcastle College of Advanced Education, NSW

Professional Experience

2014	Founder of <i>Agave Print Studio</i> , Trentham, Victoria
2008-14	Lecturer, part-time, Printmaking and Art Practice, Adelaide College of the Arts, SA
2006-07	Lecturer, part-time, Digital Photography, South Australian School of Art, SA
2005-07	Lecturer, part-time, Printmaking, Digital Graphics, Professional Practice, Adelaide Centre for the Arts, SA
2000-06	Lecturer, short courses, Digital Imaging, Technology School of the Future, SA
1992-07	Senior Lecturer, Digital Imaging (1999-06), Professional Practice (1995-99, 2005-06), Printmaking (1992-2006), Adelaide Central School of Art, SA
1998-99	Lecturer, part-time, Digital Imaging, Ngapartji Co-operative Multimedia Centre, SA
1997-98	Lecturer, part-time, Drawing Systems for Multimedia, Torrens Valley Institute, SA
1996-07	Lecturer, part-time, Electronic Imaging, North Adelaide School of Art, SA
1994-05	Lecturer, part-time, Digital Imaging, South Australian School of Art, University of South Australia
1992	Lecturer, Printmaking Department, South Australian School of Art, University of South Australia
1989	Lecturer, Printmaking Department, School of Art, University of Newcastle, NSW
1988	Lecturer, part-time, Printmaking Department, North Adelaide School of Art, SA
	Lecturer, part-time, Printmaking, Flinders University of South Australia
1985-87	Lecturer, part-time, Printmaking Department, South Australian School of Art
1980-83	Assistant Administrator, Contemporary Art Society Gallery, Adelaide, SA

Exhibitions Curated/Touring

2016	<i>The ebb and flow of encaustic</i> , Gold Street Gallery, Trentham East, VIC
2014-15	<i>The Time Element</i> , an exhibition of works intersecting printmaking and photography, Gold Street Gallery, Trentham East, VIC and Centre of Creative Photography, Adelaide, SA (2014)

- 2010 *Vitamin Flowers*, an exhibition of works celebrating Vitamin magazine, Gray Street Workshop, Adelaide, SA
- 2007 *Spirited Away*, an exhibition of artists working in different media who have been influenced by time in Japan, Adelaide Central Gallery, SA
- 2004 Co-curated *Avarice, the tragic lust for gold and power* to coincide with Wagner's Ring Cycle, Artspace, Adelaide, SA
- 2001-05 *Tracing the Echo, artist books and folios 1978-2001*, Country Arts SA touring SA, QLD and NSW
- 1998 Curated *Heavy Metal*, an exhibition of works in lead by leading South Australian artists, Country Arts SA touring SA, WA and Vic
- 1996 Curated *Manifest Exposure*, an exhibition of photopolymer prints by South Australian artists, SATEP touring exhibition in regional SA

Conference Presentations, Lectures

- 2015 'Printing on surfaces other than paper', Demonstration, Australian Print Triennial, The Art Vault, Mildura, October 30, 2015
- 'Old and New Printmaking Technologies - working methodologies', Martin King, Dianne Longley, Glenda Orr, Panel Presentation, Australian Print Triennial, The Art Vault, Mildura, October 31, 2015
- 'Working Processes - Old and New Printmaking Technologies', Federation University lecture, May 20, 2015
- 'Photogravure: Origins and Contemporary Explorations', lecture presentation, Alternative Photographic Process Symposium, Gold Street Studios, East Trentham, March 28, 2015
- 2013 'The Development of a Print Culture in South Australia between 1945 and 2008: institutions, politics and personalities' 2013 Artworlds Symposium, School of Cultural Enquiry Conference Room, Australian National University, September 21, 2013
- 'Photomechanical Plus', demonstration, Alternative Photographic Process Seminar, Gold Street Studios, East Trentham, April 11, 2013
- 'Intersecting Technologies', lecture presentation, Alternative Photographic Process Symposium, Gold Street Studios, East Trentham, April 13, 2013
- 2010 'Establishing an Art Practice', presentation, Australia Business Arts Foundation Skills Development Workshop, July 27, Fisher Jeffries Boardroom, Adelaide, SA and August 10, Murray Bridge Town Hall, SA
- 'Establishing an Art Practice', presentation, Professional Management class, August 16, University of SA

- 2009 'Establishing an Art Practice', presentation, Australia Business Arts Foundation Skills Development Workshop, David Spence Room, Adelaide Town Hall, SA
- 'Establishing an Art Practice', presentation, Professional Management class, August 17, University of SA
- 2007 'The Book, The Print, The Artist and The Digital Era', lecture for English Department, Flinders University, SA
- 'Establishing an Art Practice', presentation, Australia Business Arts Foundation Skills Development Workshop, Tandanya Conference Room, Adelaide, SA
- 2006 Floor talk, *Marcantonio Raimondi: Origins of Creativity*, Art Gallery of South Australia celebrating 125 years
- Public Lecture, *Working Processes and Poetic Intersections*, Ira Raymond Room, Barr Smith Library, University of Adelaide, SA
- Artist Talk, *Silver Threads* exhibition, Barr Smith Library Foyer, University of Adelaide, SA
- 2004 *Undercurrents of Continuity: reflections upon thematic intentions and technical processes*, Art Forum Lecture Series, Fine Arts Department, Montclair State University, NJ, USA
- Hand Printed Books using Photopolymer Plates - diverse technical processes*, 32nd Southern Graphics Conference, '3D: Diversity, Discourse, Dimension', New Brunswick, NJ, USA
- Artist Talk, National Artist Book Forum, Artspace Mackay, QLD
- 2003 Panel presentation, *The Book, The Print, The Artist, and the Digital Era*, 31st Southern Graphics Conference, 'Making Histories: Revolution and Representation', Boston, MA, USA
- Lecture, *Thematic Intentions and Poetic Spaces: prints, folios and artist books*, 'The Meta-Geographies of Paper Art on Paper Symposium', College of Fine Arts, University of NSW
- 2002 Keynote, *Intersecting Technologies*, Arts Education Victoria conference, Melbourne
- Floor talk, *The Artist's Eye: Stella Bowen*, Art Gallery of South Australia
- 2001 Keynote, *Intersecting Technologies*, 'Best Views': The 20th National Australian Institute of Art Education conference, Adelaide
- 2000 Floor talk, *Marcantonio Raimondi: Appropriation and Copyright - Then and Now*, Art Gallery of South Australia

- 1999 Technical Demonstration, *Photopolymer Printmaking*, Impact UK International Printmaking conference, University of West of England, Bristol, UK

Attendance at Conferences, Presentations

- 2011 'Impact 7, Intersections and Counterpoints, International Multi-Disciplinary Printmaking Conference', Monash University, Melbourne, 27-30 September
- 2010 'Materiality: The Seventh Australian Print Symposium', National Gallery of Australia, Canberra, October 15-17

International and National Portfolio Exchange Exhibitions

- 2013 *Digital Luminaries*, folio of international printmakers curated by Deborah Cornell, Boston University, to be exhibited at Print MKE 2013, Milwaukee Institute of Art & Design and the University of Wisconsin, Milwaukee, USA
- 2010 *Fair and Square*, folio of national printmakers curated by Rona Green, exhibited at Joyes Hall Gallery, Charles Sturt University, Wagga Wagga, April 2011
- 2009 *Snakes and Ladders*, folio of international prints curated by Kavita Shah, CHAAP Printmaking Workshop, Vadodara, India
- 2008 *Ganjifa, a folio of Indian playing cards*, curated by Kavita Shah, CHAAP Printmaking Workshop, Vadodara, India
- 2005 *Squeak Toy Animals: Displaying Effects of Technology and Genetics on Their Lives*, curated by Melanie Yazzie, University of Arizona, to be exhibited at Southern Graphics Council Conference, Madison, 2006
- 2003 *Tracing Times*, curated by Justin Diggle, University of Utah, exhibited 3rd Impact International Printmaking Conference, Cape Town, South Africa
- 2002 *21st Century New Propositions*, curated by Patricia Hunsinger, Ohio University, USA, exhibited SGC Conference, New Orleans, and touring internationally

International Workshops

- 2011 *Monoprinting and Gold Leaf Chine Collé with Drypoint and Photopolymer Plates*, Summer School, Haystack Mountain School of Crafts, Deer Isle, Maine, USA
- 2005 *Photopolymer Workshop*, Creative Arts Workshop, New Haven, Connecticut, USA
- 2004 *Digital Processes and Photopolymer Printmaking*, Montclair State University, NJ, USA
- 2002 *Photopolymer Workshop*, RBR Centre at Azabu-juban, Tokyo, Japan

- 2001 *Artist Talk & Photopolymer Printmaking Demonstration*, Tokyo National University of Fine Arts, Tokyo, Japan
- Photopolymer Workshop*, RBR Centre at Azabu-juban, Tokyo, Japan
- 1999 *Photopolymer Printmaking*, Rochester Institute of Technology, NY, USA
- Photoshop & Digital Image Development*, Visual Studies Workshop, NY, USA

National and Regional Workshops

- 2016 *Photopolymer Printmaking Workshop*, Toowoomba Art Society, Toowoomba, QLD
- CMYK - Four Colour Polymergravure Workshop*, The Centre Creative Photography, at Bowden Street Studio, Adelaide, SA
- Drypoint, Photopolymer, Zinc Plate Etching Workshop*, Bowden Street Studio, Adelaide, SA
- 2015 *Demonstration: Printmaking on Surfaces other than Paper*, Mildura Print Triennial, The Art Vault, VIC
- 2014 *Chine collé, Gold Leaf and Colour Pencil Workshop*, The Art Vault, Mildura, VIC
- 'Just like Dorrit' Colour Linocut Print Workshop*, The Print Studio, Welland, Adelaide, SA
- 2013 *Photogravure Traditional Copper Plate*, Gold Street Studios, Trentham East, VIC
- Make your own concertina photobook*, Monash Gallery of Art, Wheelers Hill, Melbourne, VIC
- A passionate city...*, Photopolymer and folded book workshop, Warringah Print Workshop, Sydney, NSW
- Japanese Bookbinding for Photographers*, Gold Street Studios, Trentham East, VIC
- Encaustic and Photography*, Gold Street Studios, Trentham East, VIC
- Photographic Photopolymer Printmaking*, Gold Street Studios, Trentham East, VIC
- Letterpress for Photographers*, Gold Street Studios, Trentham East, VIC
- 2012 *Into the wild blue yonder...*, Photopolymer and folded book workshop, Broken Hill Regional Art Gallery, NSW
- Introduction to Photopolymer Printmaking*, Roz Kean Studio, Sydney, NSW
- Japanese Bookbinding for Photographers*, Gold Street Studios, Trentham East, VIC

Four Colour Photopolymer Gravure, Gold Street Studios, Trentham East, VIC

Multiple Plate Photopolymer Printmaking, Baldessin Press, St Andrews, VIC

2011 *Japanese Bookbinding for Photographers, Gold Street Studios, Trentham East, VIC*

Four Colour Photopolymer Gravure, Gold Street Studios, Trentham East, VIC

Print Council of Australia and Impact 7, Month of Print, Drypoint with Monoprinting and Gold Leaf Chine Collé, Baldessin Press, St Andrews, VIC

Photopolymer Printmaking Workshop, Broken Hill Regional Art Gallery Workshop, NSW

2010 *Japanese Bookbinding Workshop, Thumbprint Workshop, Mt Gambier, SA*

2009 *Advanced Photopolymer Printmaking Workshop, Broken Hill Regional Art Gallery Workshop, NSW*

2008 *Introduction to Photopolymer Printmaking, Megalo Workshop, Canberra, ACT*

Introduction to Photopolymer Printmaking (April) and More Advanced Photopolymer Printmaking (July), Broken Hill Regional Art Gallery Workshop, Broken Hill, NSW

2004 *By the river..., Photopolymer Printmaking and Artist Books, National Artist Book Forum, Artspace Mackay, QLD*

2003 *To the sea..., Photopolymer Printmaking and Artist Books, Arteyrea, Port Lincoln, SA*

2002 *Photopolymer Printmaking Demonstration, Arts Education Victoria conference, Melbourne, Victoria*

2001 *Virtual Portraits - An Introduction to Adobe Photoshop for Visual Arts Teachers, 'Best Views': The 20th National Australian Institute of Art Education conference, Adelaide*

Multiple Personas or Self Initiated Project - Developing skills in Adobe Photoshop, 'Best Views': The 20th National Australian Institute of Art Education conference, Adelaide, SA

Digital Photopolymer Printmaking Workshop, Warringah Printmakers Studio, Sydney, NSW

Photopolymer Printmaking Workshop, Tin Sheds Art Workshop, University of Sydney, NSW

- 1999 *Introduction to Photopolymer Printmaking*, Australian Print Workshop, Melbourne, VIC
- 1997 *Photopolymer Workshop for Ernabella Artists*, Canberra School of Art, ACT
- 1996 *Photopolymer Workshop for Ernabella Artists*, The Print Studio, Welland, SA
- 1995 *Photopolymer Workshop for Ernabella Artists*, The Print Studio, Welland, SA

Studios and Residencies

- 2014 Artist in Residence, The Art Vault, Mildura, VIC
- 2011 Baldessin Studio Artist in Residence, St Andrews, VIC
- 2008 Broken Hill Regional Art Gallery Artist in Residence, Broken Hill, NSW
- 2005 International Artist in Residence, Montclair State University, NJ, USA
- 2003 Printmaker in Residence, San Jose State University, CA, USA
- 2002 Artist in Residence, Faculty of Creative Arts, University of Wollongong, NSW
- 1998 Book Artist in Residence, Visual Studies Workshop, Rochester NY, USA
- 1990 Australia Council VACB Studio, Tokyo, Japan
- Frans Masereel Print Centre, Kasterlee, Belgium
- 1985 Peacock Printmakers Residency, Aberdeen, Scotland

Artist-in-School Residencies

- 2011 Printmaking Workshops for Year 12 students, Pembroke School, Kensington Park, SA
- 2001 North Haven Schools, Digital and embroidered quilt with primary students, SA
- 1999 Loreto College, *Garden Minuet*, Limited edition relief printed artist books with Year 11 students, SA
- Seymour College, Photopolymer Printmaking, primary and high school students, SA
- 1998 Woodlands School, Hokusai's *36 Views of Mount Fuji* was referenced when the Year 10 students created images of local landmark, Mount Lofty, SA
- 1996 Yorketown Area School, Photopolymer Printmaking with high school students, SA

- Pembroke Senior School, Photopolymer Printmaking with high school students, SA
- 1995 Wilderness School, Artist Book, Photopolymer Printmaking, junior, middle and high school students, SA
- 1993 Pembroke Junior School, mixed range of printmaking and book projects, SA
- 1992 Woodlands CEGGS, Linoblock books with Japanese binding with Year 10 students, SA
- 1991 Seaton High School, Linoblock books with Japanese binding with Year 10 students, SA

Solo Exhibitions

- 2015 *Curious Emporium*, Macedon Gallery, Mt Macedon, VIC
- 2014 *Sweet and Fantastic Scenarios*, The Art Vault, Mildura, VIC
- 2013 *Keeper of Imagined Landscapes and Sweet Monsters*, Brenda May Gallery, Waterloo, Sydney, NSW
- 2010 *Fantastic Grotesque*, Adelaide Central Gallery, SA
- 2009 *Fantastic Grotesque*, Broken Hill Regional Art Gallery, NSW
- 2008 *Navigations - artist books & folios, & mixed media works*, Barratt Galleries, NSW
- 2006 *Silver Threads*, artist book *Threads drawn from the past, towards a digital future...*, Barr Smith Library, University of Adelaide, SA
- Sweet Monsters and ScallyWags*, Studio Gallery, Adelaide Central School of Art, SA
- 2005 *Emporium*, Adele Boag Gallery, Adelaide, SA
- Tracing the Echo, artist books and folios 1978-2001*, Wollongong Regional Gallery, NSW
- 2004 *Christmas Collection*, Beaver Galleries, ACT
- 2004 *Tracing the Echo, artist books & folios 1978-2001*, Artspace, Mackay, QLD & Lismore Regional Gallery, Lismore, NSW
- 2003 *Tracing the Echo, artist books & folios 1978-2001*, Manly Art Gallery and Museum, Sydney, NSW
- SALA Artists*, Main Street Gallery, Hahndorf, SA

- 2001 *Tracing the Echo, artist books & folios 1978-2001*, Flinders University Art Museum, SA
- 2000 *Contingent Ambiguity*, Sue Tweddell Gallery, Adelaide Central School of Art, SA
- 1999 *Printed Matter*, Robert Steele Gallery, Adelaide, SA
- 1998 *Sensory Memorandum*, Robert Steele Gallery, New York, USA
- 1996 *Traversing the Echo*, Flinders University Art Museum, SA
- Flower of Destiny*, Sir Hermann Black Gallery, Sydney University, NSW
- 1995 *Armorial*, Adelaide Central Gallery, Adelaide, SA
- Towards the Light*, New Collectables Gallery, Perth, WA
- 1992 *Enclosures*, New Collectables Gallery, Perth, WA
- 1991 *Enclosures*, Anima Gallery, Adelaide, SA
- 1990 *Works on Paper*, Anima Gallery, Adelaide, SA
- 1988 *Arenas of Embarkation*, Anima Gallery, Adelaide, SA
- Journey to the West*, New Collectables Gallery, East Fremantle, WA
- 1986 Springton Art Gallery, South Australia
- 1985 Aberdeen Art Gallery, Aberdeen, Scotland
- Adelaide Festival Centre, SA
- 1984 Anima Gallery, Adelaide, SA
- 1982 *Recent Prints*, CAS Gallery, Adelaide, SA (with Olga Sankey and Pamela Harris)
- 1979 Adelaide Fine Art and Graphics Gallery, Adelaide, SA

International Group Exhibitions

- 2016 Southern Hemisphere International Exhibition: 'Passage', Jincheon Print Museum, Seoul, South Korea
- 2009 *Stories of our making: contemporary prints from Australia*, Bower Ashton Campus Gallery, the University of West of England, Bristol, UK
- Ganjifa, a folio of Indian playing cards*, curated by Kavita Shah, Impact 6 International Multi-Disciplinary Printmaking conference, Bristol, the University of West of England, Bristol, UK

Ganjifa, a folio of Indian playing cards, curated by Kavita Shah, Aakruti Art Gallery, Abhivyakti Sanskrutik Sthal, Kirti Mandir Compound, Vadodara, India

Yozo Hamaguchi 100th International Print Competition, Musée Hamaguchi Yozo, Nihonbashi, Tokyo, Japan

2008 *Ganjifa Playing Cards Folio*, organised by Modhir Ahmed, Hornan Gallery, Falun, Sweden

Festival del Libros Ilustrados, Curators - Julia Pelletier and Rafael Castañe, Barcelona, Spain

2007 *Presence in Nature*, International Exchange Exhibition, Flinders University Art Museum, Adelaide, Australia

For the love of making books, curated by Noelle Griffiths, Wrexham Arts Centre, Wales, UK

2006 *Fourth International Artists' Book Exhibition*, St Stephen's Street Museum, Székesfehérvár, Hungary

Presence in Nature, International Exchange Exhibition, Angela Peralta Gallery, Mazatlan, Mexico

7th Bharat Bhavan International Biennial of Print - Art 2006, India (invited)

2005 *Border Crossings, an international juried exhibition*, (finalist) The Ink Shop and Printmaking Center, Ithaca, New York, USA

2003 *L'arte e il Torchio*, Art and the Printing Press, Cremona, Italy

6th Triennale Mondiale Small Prints Exhibition, France

2002 *International Digital Miniature Print Portfolio*, University West of England, Bristol, UK

Miniare, (finalist) Montreal International Print Biennale, Canada

2001 *6 Australian Artists*, The Lane Gallery, Auckland, NZ

5th Triennale Mondiale Small Prints Exhibition, France

2000 *5th Open Print Exhibition*, Royal West of England Academy, Bristol, UK

1996 *The 3rd Sapporo International Print Biennale*, (finalist) Japan

The London Artists' Book Fair

1993 *Art Beyond South East Asia*, Singapore Art Fair

1992 *International Mailart Exhibition*, Vilnius, Lithuania

1991 *5th International Biennale Print Exhibition*, (finalist) Republic of China

- Grafiek 1991*, Frans Masereel Centre, Kasterlee, Belgium
- Internationale Exlibriswedstrijd - Eros*, Sint-Niklaas, Belgium
- 1990 *The First Kochi International Triennial Exhibition of Prints*, (finalist) Japan
- Cross-currents*, Bookworks from the edge of the Pacific, curated by Judith Hoffberg, touring USA and Pacific Rim
- 1989 *4th International Biennale Print Exhibition*, (finalist) Republic of China
South Australian Artists in Himeji, Japan
- 1988 *4th International Exhibition of Miniature Art*, (finalist) Toronto, Canada
6th Seoul International Print Biennale, (finalist) Korea
- 3rd International Exhibition of Miniature Art*, (finalist) Toronto, Canada
- 1987 *3rd International Biennale Print Exhibition*, (finalist) Republic of China
- 1986 *1st International Exhibition of Miniature Art*, (finalist) Toronto, Canada
- 1985 *2nd International Biennale Print Exhibition*, (finalist) Republic of China
- Artist Bookworks*, Exhibition of ANZART, City Gallery, Auckland, NZ
- Australian Prints 85*, Touring USA
- Small Graphic Forms*, Lodz, Poland
- 1984 *Mini Print International*, (finalist) Cadaques, Spain
- Print Council of Australia Print Exhibition*, Aichi Prefecture, Japan
- 1983 *4th Seoul International Print Biennale*, (finalist) Korea
- 1982-88 *Korean International Miniature Print Exhibition*, (finalist) Seoul, Korea

Group Exhibitions in Australia

- 2015 *Multiples*, Brenda May Gallery, Waterloo, Sydney, NSW
- 2013 *Chances and Changes*, Hand Held Gallery, Melbourne, VIC
- 2012 *Going Gaga with Dada*, Brenda May Gallery, Waterloo, Sydney, NSW
- Fremantle Print Award*, Fremantle Arts Centre, WA
- Swan Hill Print and Drawing Acquisitive*, Swan Hill Regional Art Gallery, VIC
- 2011 *Between Earth and Sky, Contemporary South Australian Printmakers*, Light Square Gallery, Adelaide, SA

- Curious Wonders*, Light Square Gallery, Adelaide, SA
- 2010 *2010 Outback Open Art Prize*, Broken Hill Regional Art Gallery, NSW
- Stories of our making: contemporary prints from Australia*, Tweed River Art Gallery, Murwillumbah, NSW
- 2009 *Artists' Ink: printmaking from the Warrnambool Art Gallery Collection, 1970-2001*, curated by Anne Virgo, Ararat Regional Art Gallery, VIC
- Ganjifa Playing Cards: An International Folio of Prints*, curated by Kavita Shah, and collection of playing cards Dianne Longley, Ira Raymond Room, Barr Smith Library, University of Adelaide, SA
- CPM National Print Awards*, Tweed River Art Gallery, Murwillumbah, NSW
- Artists' Ink: printmaking from the Warrnambool Art Gallery Collection 1970-2001*, Ararat Regional Art Gallery, VIC
- Burnie Print Prize*, (finalist) Burnie Regional Art Gallery, Tasmania
- 2008 *Artists' Ink: printmaking from the Warrnambool Art Gallery Collection 1970-2001*, Warrnambool Art Gallery, VIC, Riddoch Gallery, Mount Gambier, SA
- Alternative Photographic Processes*, Vivid Festival, The Church Gallery, Gold Creek, ACT
- Nevermore, artist books and multiples*, Barr Smith Library, University of Adelaide, SA
- South Australian Printmakers, SALA Exhibition*, Barossa Regional Gallery, Tanunda, SA
- Acquisitive Artists' Book Award*, (finalist) Southern Cross University, at Barratt Galleries, Alstonville, NSW
- Quidnunc*, an exhibition of work by staff from Adelaide Centre for the Arts, Light Square Gallery, Adelaide, SA
- 2007 *Spirited Away*, Adelaide Central Gallery, Adelaide, SA
- Hedgemaze*, Adelaide Fringe exhibition, Light Square Gallery, Adelaide, SA
- Books 07, Works of Imagination, Search for the Impossible*, Noosa Regional Gallery, QLD
- Across Continents*, SALA Festival, Nexus Gallery, Adelaide, SA
- 2006 *Retro SALA*, Adele Boag Gallery, Adelaide, SA
- a rose is a rose is a rose*, Latrobe Regional Gallery, Morwell, VIC

- 2005 *Whyalla Art Prize*, (finalist) Middleback Theatre, Whyalla, SA
- Sydney Art on Paper Fair*, Adele Boag Gallery, NSW
- The Goya Collection Show*, Goya Galleries, Melbourne, VIC
- Black and White Books*, Papermakers of Australia Exhibition, Artisan Books, Fitzroy, VIC
- Chapter 64*, an Artists' Book Exhibition, Southern Cross University, NSW
- 2004 *Avarice, the tragic lust for gold and power*, coinciding with Wagner's Ring Cycle, Artspace, Adelaide, SA
- Barely Contained, an exhibition that explores the book as object*, East Gippsland Art Gallery, Bairnsdale, VIC
- The Tree in Changing Light*, BowerHouse Gallery, Milton, NSW
- The Printmaker's Art*, Rowland Rees Gallery, Summertown, SA
- 2002 *Fremantle Print Award*, (finalist) Fremantle, WA
- SALA Festival Artist Books, Main Street Gallery, SA
- 2001 *Island Postcards*, State Library of Tasmania
- Prospect Portrait Prize 2001*, Prospect Gallery, SA
- Fremantle Print Award*, (finalist) Fremantle, WA
- 2000 *Australian Identities in Printmaking: The Australian Print Collection of Wagga Wagga Regional Art Gallery*, Wagga Wagga Regional Art Gallery, NSW
- Fremantle Print Award*, Fremantle, WA
- 2000 Swan Hill National Print & Drawing Acquisitive Awards*, (finalist) Swan Hill, VIC
- 1999 *Fremantle Print Award*, (finalist) Fremantle, WA
- 1998 *Heavy Metal*, New Land Gallery, SA
- From the Book*, Zone Gallery, SA
- Fremantle Print Award*, (finalist) Fremantle, WA
- Remote Red, Remote Green, Very Different*, Long Gallery, University of Wollongong, NSW
- ACSA Staff Show*, Adelaide Central Gallery, SA

- 1997 *Rena Ellen Jones Memorial Print Award*, (finalist) Warrnambool Art Gallery, Vic
- Fremantle Print Award*, (finalist) Fremantle, WA
- St Peter's College Art Exhibition*, SA
- Consider the Mark*, Adelaide Central Gallery, SA
- Remote Red, Remote Green, Very Different*, Watch This Space Gallery, Alice Springs, NT
- Proof of the Proof*, Newcastle University Art Museum, NSW
- 1996 *A Celebration: Recent Acquisitions of Heritage and Contemporary Art*, Art Gallery of SA
- Artist Books, Artist's Secrets*, Urban Exile Virtual Gallery, WWW, touring regional galleries in NSW, 1997, 1988
- UWS Macarthur National Printmedia Acquisitive (finalist)
- Manifest Exposure*, Adelaide Central Gallery, and touring regional SA
- Fremantle Print Award*, (finalist) Fremantle, WA
- From Silkscreen to Computer Screen*, twenty years of the Shell Fremantle Print Award, national touring exhibition
- 1995 *Beyond the Picket Fence: Australian women's art in the National Library's Collections*, Canberra, National Library, ACT
- Fremantle Print Award*, (finalist) Fremantle, WA
- 1994 *Shadows on the Wall, New Technologies Exhibition 1994 Adelaide Fringe Festival*, Lynx Gallery, SA
- River Styx*, Book Project, Australian National Library, ACT
- Provenance*, Lake Macquarie City Gallery, NSW
- Fremantle Print Award*, (finalist) Fremantle, WA
- 1993 *Carte Blanche*, Anima Gallery, Adelaide, SA
- Contemporary Decorative Tiles - A Renaissance*, Jam Factory, Adelaide, SA
- 1992 *South Australian Art: Recent Acquisitions*, Art Gallery of SA
- In a Nutshell*, Luba Bilu Gallery, Melbourne, VIC
- Festival Exhibition*, Anima Gallery, Adelaide, SA

- 1991 *Torso*, Gray Street Gallery, Adelaide, SA
 Gossip, Prospect Gallery, Adelaide, SA
 In a Nutshell, Chesser Gallery, Adelaide, SA
 Fundraiser Exhibition, Contemporary Art Centre, Adelaide, SA
 Diamond Valley Art Award, (finalist) VIC
- 1990 *Love and Food*, Vincents Gallery, Adelaide, SA
- 1989 *Eight Women Printmakers*, Stuart Gerstman Galleries, Melbourne, VIC
 Invitation Prize Exhibition, (finalist) City of Box Hill, VIC
 The Poet is the Thief of Fire, Lake Macquarie City Art Gallery, NSW
 Amazing Decade, Von Bertouch Gallery, Newcastle, NSW
 No Worries, Vincents Gallery, Adelaide, SA
- 1988 *Recent South Australian Art*, Art Gallery of South Australia, SA
 The Big Birthday Bash Post-Modernist Heritage Week Teapot Cosy Exposition, Jam Factory, SA
 Fremantle Print Award, (finalist), Fremantle, WA
 Goldfields Print Award, Ballarat, VIC
 Objects and Anti-Objects, Contemporary Art Centre, SA
- 1987 *Fremantle Print Award*, (finalist) Fremantle, WA
 Henri Worland Memorial Print Award, (finalist) Warrnambool, VIC
 Invitation Prize Exhibition, (finalist) City of Box Hill, VIC
 Dissimilar Origins, Contemporary Art Centre, SA
- 1986 *Fremantle Print Award*, (finalist) Fremantle, WA
 Unprintable Books, Curated by Tim Morell for the CAC, SA
 The Loft Gallery, Festival Fringe Exhibition, Adelaide, SA
- 1985 *Contemporary South Australian Art*, Art Gallery of South Australia, SA
- 1984 *Festival 84 - Recent Works*, Anima Gallery, Adelaide, SA
 On and Off the Wall, CAS Gallery, Adelaide, SA
- 1983 *Blake Prize Exhibition*, (finalist) Sydney, NSW

- Fremantle Print Award*, (finalist) Fremantle, WA
- 1982 *Henri Worland Memorial Print Award*, (finalist) Warrnambool, VIC
- South Australian Printmakers*, Royal Society of Arts Gallery, Adelaide, SA
- Fremantle Print Award*, (finalist) Fremantle, WA
- 1981 *Blake Prize Exhibition*, (finalist) Sydney, NSW
- 1980 *Alice Prize Exhibition*, (finalist) Alice Springs, NT
- Microworks*, Contemporary Art Society Traveling Exhibition, SA
- 1978 *Graduate Exhibition*, Alexander Mackie Gallery, Sydney, NSW

Awards and Prizes

- 2012 Arts SA Professional Development grant, Brenda May Gallery exhibition expenses, 2013
- 2010 Arts SA Professional Development grant, encaustic workshop in New York City and research in Mexico 2011
- Second Prize, 2010 Outback Open Art Prize, Broken Hill Regional Art Gallery, NSW
- 2009 Second Prize, *Annual Member's Exhibition*, Nexus Multicultural Gallery, Adelaide, SA
- Highly commended, *Convergence*, CPM National Print Awards, Tweed River Art Gallery, Murwillumbah, NSW
- 2008 Arts SA, exhibition and catalogue, *Navigations: artist books and folios*, and mixed media works, Barratt Galleries, Alstonville, NSW
- Acquisitive Artists' Book Award*, artist book *Remember to Die, Remember to Live* acquired for the Southern Cross University collection, Lismore, NSW
- 2007 Nathalie Leader Commemorative Print Award, Barossa Regional Gallery, SA
- 2006 Highly commended, *'Threads drawn from the past, towards a digital future...'*, Fremantle Print Award, Fremantle Arts Centre, Fremantle, WA
- 2005 Best in Show, *Border Crossings*, an international juried exhibition, The Ink Shop and Printmaking Center, Ithaca, New York, USA
- 2003 Australian High Commission award, *Miniare*, Montreal International Print Biennale, Canada

2001	Arts SA, <i>Tracing the Echo, artist books and folios 1978-2001</i> , catalogue
1999	Arts SA, Participate in Impact UK Printmaking conference, Bristol, UK
1998	Arts SA, Residency at Visual Studies Workshop, Rochester NY, USA
1996	Quick Response Grant, Photopolymer Printmaking publication, Arts SA
1994	<i>Fremantle Print Award</i> , Artist Book Section Prize, WA
1991	Print Studio Development Grant, South Australian Department for the Arts and Cultural Heritage
1990	Australia Council VACB Studio, Tokyo, Japan
1988	Project Grant, South Australian Department of the Arts
1987	Print Prize, City of Box Hill Exhibition, Vic
1984	Australia Council, Visual Arts Board travel grant for Scottish Residency
1980	Award of Excellence, Korean Miniature Print Exhibition, Korea
1979	SA Department for the Arts grant towards a limited-edition book

Commissions

2002	Signage for Mikawomma Reserve, Collaborative project, Woodville Gardens, SA
1997	Sculpture installations on lighting poles, Gouger Street, Stage Two, Adelaide, SA
1996	Urrbrae House Historic Precinct, <i>Garden of Discovery</i> Concept Plan, SA
1994	Embossed Lead Panels - Port Pirie Tourism and Arts Centre <i>Port Pirie, An Historical Perspective</i> , folio of prints for Port Pirie Council, SA <i>Picture Women</i> , commemorative print folio commissioned by Flinders University to celebrate the Centenary of Women's Suffrage in SA
1989	Print Council of Australia Member Print Commission
1986	Film and Video Library of SA Print and Catalogue Commission
1984	Print Council of Australia Member Print Commission

Artist Books and Folios

2008	Remember to Die, Remember to Live, limited edition of 12 concertina books
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	Theatre of Embarkation, miniature concertina book, edition of 12 books in boxes
2007	Compass of Change, unlimited edition of coil bound books
2005	Threads drawn from the past, towards a digital future..., limited edition of 6 suitcases with postcards and family memorabilia
	<i>Curious and Fantastic Creatures</i> , limited edition of 12 concertina books in boxes
2002	<i>Contingent Ambiguity</i> , limited edition of 12 folios
2001	<i>Apperception, a symbolic narrative</i> (2nd ed), limited edition of 30 books
1999	<i>Cats, Cakes, Clothes and Cups</i> , limited edition of 8 boxed sets of playing cards
1998	<i>Sensory Memorandum</i> , limited edition of 30 books
1996	<i>Compass of Change</i> , limited edition of 4 concertina books
1995	<i>The Golden Rose</i> , limited edition of 16 folios
1994	<i>Night Sea Crossing</i> , limited edition of 30 books
1992	<i>A Passage Illuminated</i> , limited edition of 40 books
1991	<i>Apperception, a symbolic narrative</i> , limited edition of 8 books
1989	<i>Aberrant Observance</i> , limited edition of 16 folios
1981	<i>Deanin's Dreams</i> , limited edition of 25 books
1978	<i>The Glass Ball</i> , limited edition of 20 books

Publications

Navigations: artist books and folios, Illumination Press, 2008

Tracing the Echo, artist books and folios 1978-2001, Illumination Press, 2001

Printmaking with Photopolymer Plates, Dianne Longley, Illumination Press, 1998

2nd/3rd editions, *Printmaking with Photopolymer Plates*, Dianne Longley, Illumination Press, 2003/10

Published Articles and Essays

'The Print and The Collector; Grand Gestures and Intimate Affairs', *Imprint* 47, no. 2, 2012, 4

'Non-toxic Printmaking by Mark Graver', Review, *Imprint* 46, no. 3, 2011, 4

'Barbara Hanrahan, A Biography by Annette Stewart', Review, *Imprint* 46, no. 1, 2011, 4

'Prints and printmaking, a collection explored', *Divinity, Death and Nature, European and Australian prints from the Flinders University Art Museum Collection* Flinders University Art Museum, 2010, 6-7

'Printmaking and printmakers in South Australia: Changing fortunes', *Imprint* 44, no. 3, 2009, 14-15

'Magpie Studios, South Australia: A collaborative work in progress', *Imprint* 44, no. 3, 2009, 12

'Converging Technologies', *Imprint* 34, no. 1, 2006, 19, 22

'Converging Technologies', *Vitamin*, Episode 6, 20-22

'Southern Graphics Council International Conference 2005, Power in Print', *Imprint*, 40, no. 2, 2005, 31-32

'Reflections on the Southern Graphics Conference Boston, Graphic Impressions', *Southern Graphics Council Newsletter*, Spring 2003

'Intersecting Technologies: a journey along the river of possibilities', *The Journal of Art Education Victoria*, Summer 2002, 4, no. 3

'Workshops in Tokyo, Artist Book Museum in Urawa', *Imprint* 37, no. 2, 2002

'Cortona International Symposium', *Imprint* 35, no. 3, 2001

'Impact UK', Jan Davis & Dianne Longley, *Imprint* 34, no. 4, 1999

'The Traditional and the New', *Artlink*, 19, no. 2, 1999

'Photopolymer Printmaking', Dianne Longley & Pauline Muir, *Printmaking Today*, 5, no. 4, 1996

'Photopolymer Printmaking', Dianne Longley & Pauline Muir, *Imprint*, 31, no. 2, 1996

'Lidia Groblicka: A Profile', *Imprint*, 26 no. 4

'Printmaking Workshops in Port Lincoln', *Artwork*, Issue 25, 1994

Exhibition Catalogues

Dianne Longley: Fantastic Grotesque, essay Adam Dutkiewicz, Adelaide Central Gallery, NSW, 2010

Dianne Longley: Fantastic Grotesque, essay Adam Dutkiewicz, Broken Hill Regional Art Gallery, NSW, 2009

Navigations, essay Farley Wright, Barratt Galleries, NSW, 2008

Crossfire, print & glass, essay 'Cross Currents', Sasha Grishin, Wagga Wagga Art Gallery, 2008

For the love of making books, essays 'The Secret Author: books by artists', Sarah Bodman, and 'artistsbooksonline.com', Noelle Griffiths, Wrexham Arts Centre, Wales, UK, 2007

Quidnunc, an exhibition of work by staff from Adelaide Centre for the Arts, 'Gentleness, Old and New', essay Fiona Sherwin, Light Square Gallery, Adelaide, SA, 2007

'Presence in Nature', essay Patricia Sanders, Direccion de Investigacion y Fomento de Cultura Regional, Mazatlan, Mexico, 2007

31st Fremantle Print Award, Judges' Commentary: Jennifer Duncan, Fremantle Arts Centre, WA, 2006

Print Matters, 30 years of the Shell Fremantle Print Award, 'Prints in the City of Fremantle Art Collection', André Lipscombe, Fremantle Arts Centre, 2005

Avarice: the tragic lust for gold and power, 'Avarice', essay Chris Reid, Adelaide Festival Centre, SA, 2004

Tracing the Echo, artist books and folios 1978-2001, essays Pamela Zeplin, Stephanie Radok, Olga Sankey, Flinders University Art Museum, SA, 2001

What really matters: the print, the personal and the unpredictable, essay Pamela Zeplin, Robert Steele Gallery, Adelaide, SA, 1999

Sensory Memorandum, essay Olga Sankey, Robert Steele Gallery, New York, NY, 1998

Flower of Destiny, essay Pamela Zeplin, Sir Hermann Black Gallery, The University of Sydney, NSW, 1997

Traversing the Echo, essay Dianne Longley, Flinders Art Museum, Adelaide, SA, 1996

Armorial, essay Olga Sankey, Adelaide Central Gallery, Adelaide, SA, 1995

Book References

'Australian Identities in Printmaking', *The Australian Print Collection of Wagga Wagga Regional Art Gallery*, ed. Sasha Grishin, Wagga Wagga Regional Art Gallery, 2000

Australian Printmaking in the 1990s: Artist Printmakers 1990-1995, Sasha Grishin, Craftsman House, Sydney, 1997

Exhibition Reviews and Articles

'Dianne Longley: The Art of Making and the Making of Art', Chris Reid, CraftSouth website, <http://www.craftsouth.org.au/article-details/profiles/77/32>

'Dianne Longley, Fantastic Grotesque', Polly Dance and Alex Tuffin, db magazine, Issue 502, 2010, 30

'Desert Blooms Extraordinaire: Dianne Longley and the Fantastic Grotesque in Broken Hill', Pamela Zeplin, *Imprint*, 44, no. 4, 2009, 25

'2008 SCU Acquisitive Artists Book Award', essay Victoria Cooper, *Art of Books - Books of Art*, Number 20 - Two, 2008

'2008 South Cross University Acquisitive Artist's Book Award', Victoria Cooper, *Imprint*, 43 no. 4, 2008, 24-25

'Dianne Longley, Navigations: artist books and folios, and mixed media works', Doug Spowart, *Imprint*, 43 no. 4, 2008, 29

'Profiles in Print - Dianne Longley', Sasha Grishin, *Craft Arts International*, no. 74, 2008, 67-70

'Japanese Artists' Books', Mary Pulford, *Update Arts Magazine*, Issue 55, 2007, 6

'Dianne Longley: 25 Years, Anniversary feature article', Geoff Gibbons, *Artdade*, Issue 81, June/July, 2007, 6-7

'An eye on Japanese way of life', Louise Nunn, *The Advertiser*, Sept 17, 2007, 63

'Sweet Monsters, the art of Dianne Longley', Deborah Prior, *Vitamin*, Episode 12, Mar/Apr, 2007, 16-18

'Grotesque mix with comedy', John Neylon, *The Adelaide Review*, Sept 2-15, 2005, 18

'Emporium', Sera Waters, *Imprint*, 40, no. 3, 2005

'Dianne Longley - artist', *Artdade*, Issue 72, Oct/Nov 2005

'Put six artists in a room and look what you get', Patrick McDonald, *The Advertiser*, Review - Visual Arts, July 23, 2005, 12-14

'Operatic metaphors', Wendy Walker, *The Advertiser*, ArtsMonday, Jan 3, 2004, 69

'That's a print!', *The Northern Rivers Echo*, July 22, 2004, 24

'Focus on Artists' Books, Artspace Mackay - February 2004', *Imprint*, 38, no. 4, 2003

'Tracing the Echo, artist books and folios 1978-2001', Wendy Walker, *Imprint*, 36 no. 4, 2001

'Embracing change in print form', Wendy Walker, *The Advertiser*, Aug 15, 2001

'Wizard of Oz shares magic printing technique', Angela Jeffs, *The Japan Times*, Jun 2, 2001

'Tenet and Printed Matter', Shaw Hendry, *Imprint*, 34, no. 1, 1999

'Obiter ducta', Printed Matters, John Neylon, *The Adelaide Review*, Mar 1999, pp 34-35

'On the horn of a dilemma', Adam Dutkiewicz, *The Advertiser*, 1999, 30

'Challenging Representations', Farley Wright, *On Dit*, 67, no. 3, 1999

'Three South Australian Digital Printmakers', Catherine Speck, *Imprint*, 33, no. 1, 1998

'An illustrated history in data processing', Adam Dutkiewicz, *Business Review Weekly*, 1997, 94

'How do you do?' Stephanie Radok, *The Adelaide Review*, Jan 1997

'Images in many forms', Adam Dutkiewicz, *The Advertiser*, Dec 10, 1996

'Manifest Exposure', Catherine Speck, *Imprint*, 31, no. 4, 1996

'The Virtual in Hand', Catherine Speck, *Artlink*, 16, no. 1, 1996

'Sun power creates new art', Carolyn Littleton, *Eastern Courier*, Sep 4, 1996, 6

'Enchanting journey', Adam Dutkiewicz, *CAC Broadsheet*, 24, no. 4, 1995

'Needle-point exclamations', John Neylon, *The Adelaide Review*, Nov, 1995

'Ethereal mystery', Neville Weston, *The Western Review*, Sept 1995

'Digital art wins out in book awards', Philippa Yelland, *The Australian*, 1994, 29

'Beam me up, Shadows on the Wall: New Technologies', Stephanie Radok, *The Adelaide Review*, no. 124, 1994

'Reanimations, Adelaide Artists', Stephanie Radok, *The Adelaide Review*, April 1992

'Pictorial liberties, Enclosures', John Neylon, *The Adelaide Review*, Dec 1991

'The high art quest', Ken Bolton, *The Advertiser*, December 4, 1991

'Violate and Inviolable', Torso, Stephanie Radok, *Artlink*, 11, no. 3, 1991

'Tracing the journey of human existence', John Emery, *The Advertiser*, Feb 7, 1990

'Thought-provoking views of the world', Stephanie Schrapel, *The Advertiser*, Dec 7, 1988

'End of journey as beginning, Arenas of Embarkation', Louise Dauth, *CAC Broadsheet*, 17, no. 4, 1988

Group Exhibition Catalogues

Between Earth and Sky: Contemporary Printmaking in SA, essay Geoff Gibbons, Dianne Longley & Margaret Sanders, Adelaide College of the Arts, AC Arts, 2011

Curious Wonders, Adelaide College of the Arts Staff Exhibition, essay Fiona Sherwin, AC Arts, 2011

Stories of our making: contemporary prints from Australia, essay Jan Davis, Susi Muddiman, Southern Cross University, Gordon Darling Foundation, 2009

Quidnunc, essay Fiona Sherwin, Adelaide Centre for the Arts, 2008

Spirited Away, essay Julianne English, catalogue Dianne Longley, 2007

Hedgemaze, essay Shaw Hendry, catalogue Hedgemaze artists, 2007

Avarice, the tragic lust for gold and power, essay Chris Reid, Adelaide Festival Centre Trust, 2004

Heavy Metal, essay Shaw Hendry, Country Arts SA, 1998

The River Styx (sticks), An Australia-New Zealand Artist's Book Project, Raft Press Inc, 1994

Cross-Currents, Books from the Edge of the Pacific, Judith Hoffberg, 1991

Print as Object, Bill Meyer, Melbourne, Print Council of Australia, 1985

Exhibition Speeches

Opening speaker, 'The Ebb and Flow of Encaustic', Gold Street Galleries, Trentham East, September 11, 2016

Opening speaker, 'White Rabbit' exhibition, Little Gallery, Trentham, July 31, 2015

Opening speaker, SALA Festival exhibition, *Three*, paper-based investigations at Front Room gallery, Torrensville, SA, August 5, 2012

Opening speaker, 'Open Book' artist book exhibition, Riddoch Art Gallery, Mount Gambier, SA, April 27, 2012

Opening speaker, 'Vintage Black White and Red', Red Poles Art Gallery, McLaren Vale, SA, February 20, 2012

Opening speaker, 'Pembroke Year 12 Graduating Exhibition', Stirling Angas Pavilion at the Wayville Showgrounds, Adelaide, November 4, 2011

Floor talk, 'Ganjifa Playing Cards', Ira Raymond Room, Barr Smith Library, University of Adelaide, September 17, 2009

Opening speaker, 'Impressions', Peter Murdoch and Gilbert Roe, Rumours Café, University of Adelaide, August 26, 2009

Closing speaker, 'Artists Books 4', Mary Pulford and Susan Clarkson, Matilda Bookshop, Stirling, SA, August 23, 2009

Speaker, Studio launch, Bittondi Printmakers Association, Aberfoyle Park, November 30, 2008

Speaker, 'What is an Artist Book?', 'Nevermore, Artist Books and Multiples', Ira Raymond Room, Barr Smith Library, September 25, 2008

Opening speaker, 'Me Fein', National Wine Centre, Adelaide, March 18, 2007

Opening speaker, 'Miniatures', Red Poles Gallery, McLaren Vale, December 16, 2007

Opening speaker, 'Spirited Away', Adelaide Central Gallery, September 14, 2007

Recent Radio Interviews

Shaw Hendry's Amazing Simpsons Collection Exhibition, Arts Breakfast, Radio Adelaide, February 5, 9.10am, 2011, interview with Cath Kenneally

Fantastic Grotesque, Arts Breakfast, Radio Adelaide, July 31, 9.30am, 2010, interview with Cath Kenneally

Hedgemaze studio, Arts Breakfast, Radio Adelaide, August, 10.00am, 2005, interview with Cath Kenneally

What are Artist Books? ABC Tropical North Queensland, Feb 5, 2004, interview by Anne O'Keefe with Dianne Longley, Robert Heather, and Glen Skein

ACSA Higher Degree program, Arts Radio Breakfast, Jan 24, 10.40am, 2004, interview with Ewart Shaw

Collections

National Gallery of Australia; State Library of Victoria, Art Gallery of South Australia; Australian National Library; Artbank; Mitchell Library, Sydney; National Library of Scotland, Edinburgh; Print Council of Australia, Melbourne; Parliament House Art Collection, Canberra; Space International Miniature Art Collection, Korea; Aberdeen Art Gallery, Scotland; Diamond Valley Art Collection; City of Box Hill Victoria; State Library of Victoria; Wagga Wagga Regional Gallery; Flinders University Art Museum, SA; University of West Sydney, NSW; Monash University Collection, VIC;

Professional Associations

2012-14 Ruth Tuck Scholarship Assessment Committee, Carclew Youth Arts, SA

2007-10 SA Government Appointment, Industry Assessment Panel, Arts SA, SA

2005-16 Print Council of Australia Committee Member, representing SA then VIC

2005-07 Flinders University Art Museum Advisory Committee Member, SA

2000-02 SA Government Appointment, Chair, Art in Public Places Committee, Arts SA

1992-03 Artlink Editorial Advisory Committee, SA

1998-00 SA Government Appointment, Art in Public Places Committee, Arts SA

1991-93 Vice-President, Contemporary Art Centre, Adelaide, SA

1986-88 President, Contemporary Art Centre, Adelaide, SA

1981-91 Founding Member SA Print Workshop (formerly CAS SA Print Workshop)

Appendix 2

Interview listing chronological 2008-16

Geoffrey Brown

Lecturer SASA, teacher St Peters College, President CAS SA, private print studio

232 Cross Road, Unley Park SA 5061

Wednesday, October 8, 2008 at 3pm

Ann Newmarch

Lecturer SASA, Collectives WAM and PAM, access print studio

2 Beatrice Street, Prospect SA 5082

Thursday, October 9, 2008 at 11am and Monday, October 27, 2008 at 1.30pm

Geoff Wilson

Lecturer SASA

19 Sheok Road Belair SA 5052

Monday, October 13, 2008 at 3pm

Franz Kempf

Lecturer SASA, private print studio

11 Fourth Avenue St Peters SA 5069

Monday, October 13, 2008 at 11am

Peter Schultz

Lecturer SASA Art Education

9 The Ridgeway, Belair SA 5052

Monday October 20th, 2008 at 9.30am

Loene Furler

Lecturer NASA, AC Arts

39 Light Square, Adelaide SA 5000

October 22, 2008 at 10am

Olga Sankey

Lecturer SASA, SASA student, private print studio

3 Garden Terrace, Underdale SA 5032

Sunday, November 16, 2008 at 10am

Andrew Hill

Lecturer SASA, PAM, private print studio

Uni SA, City West, Adelaide SA 5000

Tuesday, 16 December, 2008

John Bannon

Son of Charles Bannon, St Peters College

87 Frederick Street, Welland SA 5007 (Dianne Longley's house)

Thursday, December 18, 2008

Rob Jones

Beehive Press Master Printer, lecturer NASA, SASA

Magnani Papers, 53 Smith Street, Fitzroy Vic 3065

Friday, January 23, 2009 and Saturday, April 18, 2009

Virginia Jay

Lecturer SASA

Myrtle Street, Prospect, SA 5081

Wednesday, February 25, 2009

Rita Hall

Lecturer NASA, SASA, private print studio, student Barbara Hanrahan

46 Hill Street, Crafers West SA 5152

Sunday, March 1, 2009

Annette Vincent

Student SASA, SAPW move to Port Adelaide, private print studio

35 Yeltana Avenue, Wattle Park SA 5066

Thursday, August 6, 2009

Marian Crawford

Lecturer Monash University, employed at APW

87 Frederick Street, Welland SA 5007 (Dianne Longley's studio)

Saturday, August 8, 2009

Barrie Goddard
Lecturer SASA
3 First Avenue, Moana SA 5169
Sunday, October 14, 2012

Christine McCormack
Student/Lecturer SASA, printmaker
1/16 Nelson Street, Adelaide SA 5000
Friday, February 15, 2013

Jo Steele on Barbara Hanrahan
Lecturer SASA, printmaker
48 Esmond Street, Hyde Park SA 5061
Thursday, March 21, 2013

Geoff Gibbons
Lecturer AC Arts, ACSA, Aldgate TAFE, Bittondi Print Workshop
42 Swift Street, Dulwich SA 5065
Saturday, May 19, 2013

John Neylon
Art critic *Adelaide Review*, Adelaide art scene 1960s-2000s
State Library of SA
Tuesday, June 14, 2016

Vicki Reynolds
Lecturer SASA, AC Arts, private print studio
Reynold's office, AC Arts, 39 Light Square, Adelaide SA 5000
Tuesday, June 21, 2016

Informal discussions 2008-2016

Bruce Nuske

Lecturer AC Arts/NASA

Conversation on NASA/AC Arts at AC Arts, 39 Lights Square, Adelaide, 5000

Margie Sheppard

SASA student, Aldgate printmakers, private print studio

Janet Ayliffe

SASA student, Aldgate printmakers, private print studio

Dashwood Gully Road, Kangarilla SA 5157

Informal interview for *Imprint* article at Sheppard's studio

Sandra Starkey Simon

Lecturer SASA, AC Arts, Magpie Studios

147 Sheoak Road, Belair SA 5052

Informal interview for *Imprint* article on Magpie Studios

Interview transcripts

"Elsbeth Pitt - Visit with Brian Seidel ". Beechworth, VIC, June 15, 2013.

"Roger Butler Talking with Udo Sellbach in Canberra." edited by Roger Butler.
Canberra, ACT, 1995.

"A Discussion with Udo Sellbach." edited by Roger Butler. Canberra, ACT, 1995.

Snowden, Betty. "Karin Schepers Now Tamar Kempf." Adelaide, SA: Art Gallery of
South Australia. Not dated.

Appendix 3

Examination Results - *The Advertiser*

The Advertiser (Adelaide) is a conservative, daily tabloid-format newspaper published Monday-Friday in Adelaide, South Australia.

1954

not dated

Woodblock, Lino and Textile Printing

Grade 1:—Credit — Holmes, Jocelyn H.

Pass — Barton, Pamela M.; Beard, Rosemary M.; Cameron, Margaret J.

1955

not dated

School of Arts, Crafts Exam Results

INTRODUCTORY ART COURSE

Woodblock, Lino and Textile Printing 1

Credit—Barr, Dianne; Edwards, Elizabeth A.

Pass—Bennett, Margaret A.

Woodblock, Lino and Textile Printing 11

Credit—Nil Pass—Fletcher, Kingsley B.

1956

Page 14—*The Advertiser*, Tuesday, Dec. 18, 1956

General Courses

Woodblock, Lino and Textile Printing 11

Pass—Summers, Ida M.

1957

Page 12—*The Advertiser*, Tuesday, Dec. 24, 1957

No results found.

1958

Page 20—*The Advertiser*, Thursday, Jan. 22, 1959

No results found.

1959

Page 15—*The Advertiser*, Thursday, Jan. 7, 1960

No results found.

1960

not dated

S.A. School of Art Examinations

DIPLOMA COURSES IN FINE ART AND ADVERTISING ART

General Subjects

Graphic Arts

Credit—Ferguson, P.F.

1961

Page 8—*The Advertiser*, Wednesday Jan 27, 1961

DIPLOMA COURSES IN FINE ART AND ADVERTISING ART

Graphic Arts 1

Distinction—Leach-Jones, A.

Credit—Bishop, A.R. and Goddard, B. (equal); Spence, Alvena B.

Pass—Dicker, R.W.; McMahon, T.J.

Graphic Arts 11

Distinction—Hanrahan, Barbara J.; Ferguson, P.F.

Credit—Bergmanis, Mara.

1962

The Advertiser, Friday Jan 4, 1963

DIPLOMA COURSES IN FINE ART AND ADVERTISING ART

GENERAL SUBJECTS

Graphic Art 1

Distinction—Boynes, R.J.

Credit—Bungie, Nyorie M., Delmont, Caroline M. (equal).

Pass—Biegaitis, Margarita; Bruse, Nancy J.; Foale, M.F.; McDougall P.; Pearce, Mona L.

Graphic Art 11

Distinction— Leach-Jones, A.

Credit—Goddard, B.F.

Pass—Spence, Alvena B.

Graphic Art 111

Distinction—Hanrahan, Barbara J.; Ferguson, P.F.

1963

The Advertiser, Wed January 15, 1964

S.A. SCHOOL OF ART EXAM. RESULTS

GENERAL SUBJECTS

Graphic Art 1

Credit—Willing, Freda I.

Pass—Badge, Brenda M.; Ferguson, T.J.; MacLean, Jenny; Maddingan, Denise M.;

Quarmby, Rosemary L.; Richards, R.J.; Schulz, P.O.; Wakelin, Loia L.

Graphic Art 11

Distinction—Boynes, R.J.

Credit—Baldock, Ann I.

Pass—Biegaitis, Margarita;

Graphic Art 111

Credit—Goddard, B.F.

1964

not dated

SCHOOL OF ART EXAMINATION RESULTS

DIPLOMA COURSES IN FINE ART AND ADVERTISING ART

Graphic Arts

Distinction—Schapel, D.

Credit—Collins, L.; Pearce, B.; Lusk, A.; Dickeson, M.; Fynnaart, A. (equal).

Pass—Bannister, Janine; Bergland, Bronwyn; Caskey, J.; Chambers, Judith; Cichon,

Ruth; Congdon, P.; Daniel, K.; Ellis, Rosalie; Fleming, Heather; Hall, Geraldine;

Herring, Pamela; King, G.; Leach, Penelope; Lush, Pauline; McInnes, Pamela;

Masterson, Josephine; Mercer, Anne; Neylon, J.; Noble, Elizabeth; Pawlik, Janina;

Pederson, I.; Potter, Susan; Robertson, Barbara; Rowe, Gail; Spooner, Greer;

Stackhouse, Ruth; Vardon, Vera; Wright, A.

Graphic Arts 1

Pass— Harvey, W.G.; Huppatz, Margaret A.; Smehuysen, P.A.; Vanzyl, Gerda.

Graphic Art 111

Distinction—Boynes, R.

Appendix 4

South Australian School of Art: an historical summary⁷⁴³

- 1856 The South Australian Society of Arts (Royal prefix added 1935) forms; becomes the first arts society in Australia.
- 1861 September 2, the Society of Arts opens its School of Design with Charles Hill as its first master, in a room of the South Australian Institute Building.
- 1880 Control of the school transferred from the Society of Arts to the SA Institute Board; Charles Hill's position as principal terminated; the school divided into a School of Painting and School of Design.
- 1881 German-born Louis Tannert appointed master of the School of Design (September 1881).
- 1882 South-Kensington trained Harry Pelling Gill appointed master of the School of Design (signs appointment in London, 7 June, 1882; arrives Adelaide October 1882; Tannert becomes master of the School of Painting. School now managed by the Public Library, Museum and Art Gallery Board.
- 1889 Gill reports a total attendance of 407 students in the School of Design; Tannert's School of Painting has 27 students.
- 1891 School relocates to the Exhibition Building on North Terrace where it remains until 1963 when it is demolished.
- 1892 Louis Tannert resigns; schools of Painting and Design and Technical Arts join to become School of Design, Painting and Technical Arts with Gill as director.
- 1893 Gill appoints Elizabeth Caroline Armstrong as painting mistress (1893-1928), the first female staff to be appointed to an Australian art school. By the 1920s, the majority of staff were women, including Jessamine Buxton, Ethel Barringer and Marie Tuck; the 1930s and 1940s saw other women teachers appointed including Mary Packer Harris, Dorrit Black and Jacqueline Hick.
- 1900 School becomes Adelaide School of Arts and Crafts (July)
- 1909 School jurisdiction transferred to the Education Department; Gill becomes principal.

⁷⁴³ Compiled by Dr Jenny Aland, for *Snapshots in Time*, SASA/RSASA 150 years brochure, 2011.

- 1915 Gill resigns due to ill health (dies at sea a year later); Charles Pavia acting principal from 1915 (Gill's resignation) to 1920 (L H Howie's return from WW1);
- 1916 John Christie Wright appointed principal; he enlists and is killed in action 1917.
- 1920 Lawrence Hotham Howie principal; school now known as the South Australian School of Arts and Crafts.
- 1932 Girls Central Art School (1932-1953) set up as a full time day secondary school for girls with Gladys Good as its head; co-located with the School of Arts and Crafts in the Exhibition Building.
- 1941 Lawrence H Howie retires; John Goodchild becomes principal.
- 1942 Exhibition Building taken over by the Air Force until the end of the war; Classes are moved to 28 Twin Street, Bonython Jubilee Building, Teachers College and Kindergarten Union.
- 1945 Goodchild resigns; Frederick Millward Grey becomes principal in 1946, retiring in 1956.
- 1957 Kenneth Lamacraft appointed principal; resigns in same year; Douglas Roberts appointed acting principal until the appointment of Paul Beadle, 1958. Three-year diploma course in fine arts, advertising art and art teaching introduced.
- 1958 Name of school officially changed to South Australian School of Art.
- 1959 Student enrolments number 1381, of which 188 are teacher's college students and short course teacher trainees. First graduates awarded Diploma in Art Teaching.
- 1961 Allan Sierp appointed principal; Desmond Bettany, vice principal. Kym Bonython opens his gallery at Jerningham Street, North Adelaide.
- 1963 School moves into its new campus at Stanley Street, North Adelaide in July; school officially opened November 15 by the Governor Sir Edric Bastyan. Full-time teaching staff numbers 21, with 15 visiting lecturers. Total enrolment is 236 students taking the four-year diploma course and 828 part-time students.
- 1964 Allan Sierp resigns; Douglas Roberts appointed principal. Full-time enrolment stands at 378, of which 238 are art teaching students; 37 advertising art; 50 fine art (painting and sculpture) and 53 first year studies students.
- 1972 School becomes part of the Torrens College of Advanced Education; administration transferred from the Education Department to the Commonwealth government.

- 1976 Douglas Roberts dies (November); Des Bettany appointed acting head (retires end of 1978). School begins relocation to Underdale Campus.
- 1977 School becomes part of the Faculty of Art, Design and Performing Arts within the college; Ben Cooke appointed Dean and head of School of Art; Bob Miller-Smith head of the School of Design.
- 1980 School of Art fully relocated to the Underdale Campus. Cecil Hardy, acting head of school.
- 1984 Professor Ian North appointed principal of the School of Art.
- 1991 University of South Australian formed as a merger of South Australian Institute of Technology and Colleges of Advanced Education.
- 1992 Anne and Gordon Samstag International Visual Arts Scholarships established through the generous bequest of the late Gordon Samstag, an American artist who taught from 1961 to 1970 at SASA.
- 1993 Professor Ian North retires; Max Lyle appointed principal (retires 1996).
- 1994 Sections of the school begin relocating to city campus in rented premises.
- 1997 Wayne McIntosh appointed head of the School of Art.
- 1999 Noel Frankham appointed head of the School of Art mid-1999 until January 2002 (2003 becomes head of Tasmanian School of Art)
- 2002 Kay Lawrence appointed head of the School of Art (retires end 2008 but remains on academic staff of art school).
- 2005 School of Art relocates to the Dorrit Black and Kurna Buildings at City West Campus.
- 2009 Three schools merge to become the School of Art, Architecture and Design (AAD); Professor Mads Gaardboe appointed head; Associate Professor John Barbour appointed director of the School of Art (dies April, 2011)
- 2011 Professor Kay Lawrence, director, South Australian School of Art
- 2012 Andrew Hill appointed associate head (Teaching and Learning), School of Art Architecture and Design; director of the South Australian School of Art.

Appendix 5

Glossary of Technical Terms

Acid-free	Describes a paper which has a pH value of 7.5 and indicates that the paper is archival.
Adobe Photoshop	A powerful image editing software program used by artists and designers. Originally created for the commercial printing industry to edit photographs, artists are enthusiastically using this program to create digital images.
Artist's proof or A/P	Prints which are the same as the editioned print but additional to the edition. Artists can use these prints for their own purposes. A/P's are usually 10% of the edition number.
Baren	A tool used to transfer ink from a relief block or plate to a piece of paper without the aid of a press.
Blankets	Made of wool, they are either woven or compressed felt. Printing blankets or 'felts' are placed on top of the printing plate and under the roller of an etching press. As the plate is rolled through the press the blankets squeeze the dampened paper into the inked lines transferring the ink from the plate to the paper.
Bleeding	Occurs during printing when the ink in an intaglio plate is squeezed out of lines or grooves which are too deep and hold too much ink.
Collage	A process where different drawn, photographic or found elements are combined to create a new image. A collage can be photocopied onto film and used to create a photopolymer print.
Digital file	Information stored electronically.
Digital image	An image which is created and stored electronically. A digital image can be created by scanning drawings, photographs or slides and by using a mouse or graphics tablet to create an image with a graphics program. Digital capture cameras record an image in digital form which can be downloaded into a computer and used to create digital images.
Drypoint	A traditional intaglio technique whereby the metal plate is inscribed using a sharp tool to create a burr which holds the ink. In photopolymer printmaking you sometimes need to score the 'open-bitten' areas of an intaglio plate which need to print black.
Duotone	A printed image which has been printed from two plates. The film for each plate is produced from the same digital file, but each film is generated using a different tonal range. The two plates are printed in register and can be printed in any two colours.

Edition	The number of prints printed from the plate which is written on the print in the form of a fraction. The bottom number represents the total number of prints in the edition; the top number represents the number of each print in the edition.
Embossing	An impression taken from the plate without any ink. A deep relief structure is easily obtained with photopolymer plates and so they print beautifully as embossings.
Engraving	A traditional printmaking technique where the metal or wood is incised using a burin. A crisp line is formed and the plate can be printed in intaglio or relief.
Etching	A traditional printmaking technique where the metal plate is coated with a resist, drawn into and then etched in acid. A freer quality of line is created than that of an engraving and the plate can be printed intaglio or relief.
Grain	The orientation of fibres in paper, which lie in the direction of the flow in a papermaking machine. 'Grain long' means the fibres run parallel to the long side of the sheet. 'Grain short' means the fibres run parallel to the short side of the sheet.
Greyscale	A term used in Adobe Photoshop to describe an image which is made up of 256 shades of grey. If you are using Adobe Photoshop to create digital files for photopolymer prints you work in greyscale mode for a one colour print.
Halftone image	A continuous-tone image converted to a pattern of dots.
Hard-ground line	A line formed by coating a plate with a hard wax resist which, when drawn through and etched in acid, creates a crisp line.
Imagesetter	An output device used to print high resolution images onto film or bromide as a film positive or film negative.
Impression	The process of transferring ink from the plate to paper during printing.
Inkjet printer	Output device which sprays tiny dots of ink onto paper to form a print.
Intaglio	A printing technique in which the ink is contained in grooves below the surface of the plate and transferred to dampened paper by pressure. Engravings, etching, drypoint and mezzotint are different types of intaglio prints.
Laser printer	Output device containing black toner which is attracted electrostatically to form an image on a drum and then transferred to paper and fixed by heat.

Letterpress printing	A relief printing process, where the ink is transferred to the paper from the raised surface of metal or wooden type.
Lithography	A planographic printing process invented by Aloys Senefelder in 1798-99 where greasy ink is transferred from the surface of a dampened plate or stone directly onto paper. Offset Lithography or 'offset litho' prints onto a rubber roller, reversing the image before printing onto the paper.
lpi	Lines per inch, a measurement of the halftone screen; the higher the lines the finer the screen. Also called screen ruling.
Matrix	Any original block or plate which is used to create multiples. It can also refer to a digital file which is used to print multiples.
Moiré	Unacceptable patterns caused by halftone dots during printing. Screens must be set at specific angles to minimise the effect.
Negative film	see Film negative
Open bite	Is formed by the action of acid on a metal plate, when a shape is deeply etched. The edges of the open bite hold ink, but wiping removes ink from broader open areas.
Photo-etching	A presensitised metal plate enables an image to be photographically transferred to the plate prior to etching in acid.
Photogravure	An intaglio printing process in which the image is etched into the surface of a cylinder. Used for high quality, long run printing of banknotes and stamps.
Photopolymer plates	Photosensitive printing plates used in flexographic printing to print on packaging such as milk cartons, boxes, plastic bags and wrapping paper.
Pixel	A square 'dot' on a computer screen. Graphic digital files are defined by the number of pixels in an image. High resolution images have many more pixels per inch than low resolution images.
Planographic printing	A printing process in which the printing and non-printing areas are on the same surface.
Platemaker	Makes printing plates from film or bromides for the commercial printing industry.
Plate mark	Indentation on the printing paper caused by the printing pressure on the plate. Particularly evident on intaglio prints.
Plate tone	The small amount of residual ink on the surface of the plate when printing intaglio plates.
Positive film	see Film positive
ppi	Pixels per inch. Measurement of the resolution of digital images.
Proof print	A test print from a plate, prior to editioning.

Registration	Correct positioning of each plate in relationship to the others during printing.
Relief printing	A printing process where the ink lies on the raised surface of the plate or matrix and is transferred to the paper by pressure.
Resolution	A measure in dots per inch, dpi, of the fineness and quality of an output device. Also refers to the digital file, which is described in pixels per inch, or ppi.
Scanner	An electronic device used to convert images, photographs and transparencies into an electronic or digital file.
Screen	A film used to convert continuous-tone images into a halftone.
Screenprinting	A printing process using a stencil supported on a mesh or screen through which the ink is forced by a squeegee onto paper.
Screen ruling	Is specified in lpi or lines per inch, a measurement of the halftone screen; the higher the lines the finer the screen.
Soft-ground line	A line formed by coating a plate with a soft wax resist which, when drawn upon with a pencil through tissue paper and etched in acid, creates a line similar to a drawn pencil line.
Substrate	A material on which printing is applied, such as paper, cardboard, plastic.
Tarlatan	Sized, coarse weave material used when hand wiping intaglio plates.
Viscosity	The amount of flow and tack in printing ink.

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